

81.2Ач  
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МИНИСТЕРСТВО ОБРАЗОВАНИЯ РЕСПУБЛИКИ БЕЛАРУСЬ

Минский государственный лингвистический университет

Т.Ф. Бурлак, Л.С. Крохалева, С.Е. Кунцевич

**ПРАКТИКУМ  
ПО СТИЛИСТИКЕ АНГЛИЙСКОГО ЯЗЫКА**

ук 3448

**Бібліятэка  
МДЛУ**

Минск 2005

УДК 802.0  
ББК 81.2 Ам  
Б 91

**Рецензенты:** *А.Н. Храмченков*, кандидат филологических наук, доцент (Академия управления при Президенте Республики Беларусь); *И.В. Ключникова*, кандидат филологических наук, доцент (МГЛУ)

**Рекомендован** Республиканским УМО вузов по лингвистическому образованию

**Бурлак Т.Ф., Крохалева Л.С., Кунцевич С.Е.**

Б 91

**Практикум по стилистике английского языка = A Practice Book in English Stylistics / Т.Ф. Бурлак, Л.С. Крохалева, С.Е. Кунцевич. – Мн.: МГЛУ, 2005. – 106 с.**

ISBN 985-460-038-6

Пособие состоит из шести глав, пять из которых включают краткую характеристику стилистических приемов разных уровней (лексического, синтаксического, фонетического, морфологического и графического) и упражнения для их выявления и интерпретации. Шестая глава посвящена теории стилистики текста.

Предназначено для студентов старших курсов факультетов английского языка очной и заочной формы обучения.

УДК 802.0  
ББК 81.2 Ам

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## FOREWORD

The present manual is addressed to students of English stylistics and all those who want to acquire the skill of competent reading and interpreting authentic English texts.

Since in a piece of writing form and content interpenetrate each other and are finally inseparable, the choice of the most appropriate language means and their organization into a message is of primary concern for style study. That is why one of the main objectives of the book is to aid the learner to identify the relevant stylistic devices and other sources of expressiveness in different text types.

Language means capable of transferring additional stylistic information can be identified in all language levels. Correspondingly the present book of practice falls into 6 chapters:

- I. Lexical Stylistics
- II. Syntactical Stylistics
- III. Morphological Stylistics
- IV. Phonetic Stylistics
- V. Graphical Stylistics
- VI. Text Stylistics

Each chapter consists of cursory theoretical comments where particularities concerning relevant stylistic phenomena are explained and illustrated. These comments are mainly based on the well-known text-books on Stylistics: "Stylistics" by I.R. Galperin [3]; "Стилистика: Современный английский язык" by I.V. Arnold [10]; "An Introduction to Linguistic Poetics" by V.A. Maltzev [7].

The exercises that follow present a selection of sentences and excerpts from classical and modern English and American authors, their purpose being to teach the student to specify and describe the whole range of stylistic devices and their functions in the context and to eventually pass over to independent stylistic analysis of different discourse types.

The book is the result of joint work: chapters I, II, IV, V were compiled by T.F. Bourlak, chapter II by L.S. Krochaleva, chapter VI by S.E. Kountsevitch.

The manual is in conformity with the requirements of the programme "The Theory of the English Language" which has the unit "Stylistics" as one of its constituent parts.

## CHAPTER I. LEXICAL STYLISTICS

According to the long-held philosophical and linguistic tradition there is a strong distinction between the two forms of language: literal and figurative. Language which means what it says, and which uses words in their standard sense, derived from the common practice of ordinary speakers of language, is said to be literal. Figurative language, from this viewpoint, is language which doesn't mean what it says, its principal domain is poetry and fiction, and it is useful only for the purpose of special, ornamental, aesthetic effects.

It is important for students of language to be aware of the fact that recent trends in contemporary linguistics have questioned this premise. Many linguists accept the view that *figurativeness is a natural and common phenomenon in language*, it is culture-bound, and thus studying the phenomenon can advance language competence.

Instances of figurative use of language may be found in various lexical devices that may be termed either lexical stylistic devices, or tropes.

The term *trope* dates back to Ancient Greek *tropos* (to turn). Trope is the figurative use of a word or a phrase that creates imagery. Tropes are used in verbal art to create general or individual images and to attain a higher artistic expressiveness. A trope is based on establishing connections between two notions, two things being different on the whole, but understood to have some connection, some similarity in the given situation, in the given context.

Modern tendencies in studying tropes have found their reflection in the following definition by P. Schofer and D. Rice [8]: A trope is a semantic transposition from the sign *in praesentia* to the sign *in absentia* that:

- is based on the perception of some relationship between one or more semantic features of the objects;
- is marked by semantic incompatibility of micro- and macro-contexts;
- is motivated by some referential relation (of similarity, of causation, of inclusion, or of contrast) between two objects.

Of certain importance is also the contemporary vision of the system of tropes, the elements of which are hierarchically arranged; thanks to this concept it becomes clear that individual tropes may be correlated in some ways.

From the viewpoint of a linguist, all tropes are based on the interplay of lexical meanings, they are lexical stylistic devices used to produce imagery. Since linguistic imagery is a peculiar phenomenon, and very important in understanding the nature of figurativeness, let us view it in a broad perspective, dealing with art in general and in a narrower perspective.

### The General Concept of Imagery, Linguistic Imagery

Art is virtually based on imagery. An artistic image is a unit of art and it serves to reflect reality as the author perceives it. While science cognizes the world analytically, by taking things apart, art cognizes the reality synthetically -- by

creating images as some models of the things described. Image is a strong means of reflecting both the existing reality, and the so called, fictitious reality.

Necessarily artistic imagery has its own peculiarities.

- Since art reflects the reality synthetically, images must present information about things in a generalised form. Images are ideal elements or models of things created to furnish and to inhabit "the possible world" as it is seen by an author.
- Abstract ideas cannot be embodied in more abstract notions – so there is a good deal of the concrete in images. They are to be shaped so that the reader's concrete feelings, perceptions, ideas and past experiences were involved and evoked.

Thus, an artistic image may be defined as an artistic presentation of the general through the individual, of the abstract through the concrete and the sensuous. Artists use different materials (bronze, clay, paints, sounds, etc.) to create the images they want to express.

There also exists verbal art where imagery is embodied in words – thus words are the material writers/speakers use when they want to create verbal images. *The verbal image is a pen-picture of a thing, person or idea expressed in a figurative way by words used in their contextual meaning.*

As I.V. Arnold [10] points out, the verbal image is a complex phenomenon, it is a double picture generated by linguistic means, it is based on the co-presence of two thoughts of different things active together:

- the direct thought termed *the tenor (T)*
- the figurative thought – *the vehicle (V)*.

The tenor is the subject of thought, while the vehicle is the concept of a thing, person or an abstract notion with which the tenor is compared or identified.

The structure of a verbal image also includes:

- *the ground of comparison (G)* — the similar feature of T and V;
- *the relation (R) between T and V*;
- *the type of identification comparison* or, simply, the type of a trope (metaphor or simile).

	T	G	R	V	
e.g.	<i>The old woman</i>	<i>is sty</i>	<i>like</i>	<i>a fox.</i>	(simile)
	T	R	V		
	<i>The old woman</i>	<i>is like</i>	<i>a fox.</i>		(simile)
	T	R	V		
	<i>The old woman</i>	<i>is</i>	<i>a fox.</i>		(noun metaphor)
	V				
	<i>The old fox deceived us.</i>				(noun metaphor)

Images may be:

- **general** – sometimes embracing the whole book  
e.g. *War and Peace*;
- **individual** – dealing with a certain thing, person or idea.  
e.g. *thistly wind*.

They may also be termed macro-, and microimages by some scholars.

One should not confuse images with the characters of a book. I.R. Galperin [3] divides images into three categories – **visual**, **aural** and **relational**.

Visual images are the easiest of perception, they are shaped through concrete pictures of objects.

e.g. *the cloudy leafage of the sky*.

Aural images may be created by means of onomatopoeia – it makes us hear the actual sounds of nature or things.

e.g. *ding-dong, splash, bang*.

Relational images show the relation between objects.

e.g. *Men of England, Heirs of Glory*.

It should be remembered that imagery can be created by lexical SD's only. All other stylistic devices (such as phonetic, graphic, morphological and syntactical SD's) do not produce imagery, but can serve as intensifiers, that is to say, any of them can add some logical, emotive, expressive information to the utterance. Below is a table of most common and frequently used lexical intensifiers:

Group 1. Interaction of different types of lexical meaning	Dictionary and contextual meanings <b>bold type</b>	<i>Metaphor</i> <i>Metonymy</i> <i>Irony</i>
	Primary and derivative logical meanings	<i>Zeugma</i> <i>Pun</i>
	Logical and emotive meanings	<i>Oxymoron</i> <i>Epithet</i>
	Logical and nominative meanings	<i>Antonomasia</i>
Group 2. Intensification of a feature		<i>Hyperbole</i> <i>Simile</i> <i>Periphrasis</i>
Group 3. Peculiar use of set expressions		<i>Clichés</i> <i>Proverbs</i> <i>Epigram</i> <i>Quotations</i> <i>Allusions</i> <i>Decomposition of set phrases</i>

Let us have a closer look at the most popular tropes, and at some other means of lexical intensification.

## GROUP 1. INTERACTION OF LEXICAL MEANINGS

This group of tropes includes, as seen from the above table, such devices as metaphor, metonymy, irony, zeugma and pun, epithet, oxymoron, and antonomasia.

### INTERACTION OF PRIMARY DICTIONARY AND CONTEXTUAL MEANINGS

#### Metaphor

**Metaphor** (Gk. *metaphora* 'transference') is an imaginative identification of one concept ( T ) with another ( V ) and the resulting violation of normal correspondence between concepts and words. In communication, metaphors provide us with a means of explaining the unknown in terms of the known. A word or a phrase associated with a particular concept or object is applied to another with which it is not literally associated. Through this lexical extension, metaphor may offer new insights and capture the attention of the audience/reader.

When used by people of letters, metaphors reflect the authors' vision of the universe, they are highly imaginative and produce a strong artistic effect. But the use of metaphors is not restricted to writers only. Politicians, religious teachers through parables use metaphoring process to get their messages across. Children, lacking standard terminology to explain themselves or to inquire about the world, resort instinctively to metaphor for understanding. "Universal and not restricted to language, the metaphoring process is evident in the visual arts, and in dance. Through metaphor, reason unites with imagination to express something new and possibly exciting to be viewed on canvas, on the stage, or in a text" [6].

The basis of metaphor is the mental process of comparison, but, unlike in simile, in metaphor the ground of comparison is never stated openly. Metaphors can be embodied in all the basic parts of speech - nouns, verbs, adjectives and adverbs.

#### Noun Metaphors

V.A. Maltzev [7] suggests that classification of structural types of **noun metaphors** is possible, depending on the type of identification of T and V. Perhaps, among the most frequently used types are the following.

- **T is V~**

- e.g. *Beauty is but flower.*

- His face was a mask that told nothing.*

- A painter's monument is his work.*

- Compliments were food and drink for him.*

- **T turns into V:**

- e.g. *Six seconds to press three buttons, then the truck turns into a steel tortoise.*

- **T turns into V:**  
e.g. *Six seconds to press three buttons, then the truck turns into a steel tortoise.*
- **Something makes T into V**  
e.g. *The rising sun made every cloud a bonfire.*  
*It faced West, and the dying sun turned its faceted mirror walls to fire.*
- **V replaces T**  
e.g. *Our lamp is spent, it's out.*

### Adjective, Adverb and Verb Metaphors

In non-noun metaphors the vehicle is not expressed, it is hidden, implied and must be identified by its properties or actions denoted by adjectives, adverbs and verbs.

e.g. *It was a fine **romantic** cigarette and she enjoyed it.*

– adj. met

*He fished a gold cigar-cutter from his gardening waistcoat and **circumcised** his cigar*

– verb met

or: *The shoe shops were prisms of yellow light and past them buses were **trumpeting**.*

– verb met

And the home had been happy with him, too, evidently, and was missing him, and wanted him back, and was telling him so, through his nose, *sorrowfully, reproachfully*, but with no bitterness or anger, only with plaintive reminder that it was there and wanted him.

Consider another non-noun metaphor in which the V is easily guessed.

e.g. *Some hooks are to be tasted, others swallowed, and some few to be chewed and digested.* (In this example – V is food.)

Metaphors may be *simple* or *sustained*. There is only one vehicle in a simple metaphor, while in a sustained metaphor there is a central vehicle supported by one or more contributory vehicles.

e.g. *At ten minutes before eleven in the morning the sky exploded into a carnival of confetti that instantly blanketed the city.*

Metaphors may be further subdivided into ***genuine*** and ***trite***. Genuine metaphors are original, full of imagery, while trite metaphors are ready-made clichés, fixed in dictionaries and used as language units.

e.g. *I know the geography of the house. He took her under his wing. Dead silence followed.*

Imagery seems somewhat faded in trite metaphors.



## Personification

**Personification** is the name given to a special kind of metaphor in which abstract ideas or inanimate objects are identified with persons, that is, are ascribed human characteristics or actions. The formal indication of personification may be:

- capitalising  
e.g. *When the Night meets Noon...*;
- the use of pronouns *he* or *she* instead of *it*  
e.g. *The moon held a finger to her lips...* ;
- the use of verbs *hold, want, think, smile*, etc.

Personification is used to add dramatic power to the description, to express the author's vision of the (possible) world, or to reflect the attitude of the characters to the things described.

e.g. *The ship, for her part, began to think about discharging her mixed cargo.*

Having become standardised through overuse, metaphors may also exist as idioms.

## FROM METAPHOR TO IDIOM

Many idioms in English are derived from metaphors creatively drawn from real life or folklore. These expressions today have a literal meaning that differs from their original literal meaning because they have passed through a metaphorical stage. Here are some popular idioms and their derivations.

*End of one's rope.* The limit of one's patience or endurance. The reference is to grazing animals that were tied to stakes and free to move only as far as the length of the rope allowed.

*Called on the carpet.* To be criticised or censured for one's behaviour. When servants were being formally criticised, they had to stand on a carpet placed before their employer.

*Bang-up job.* Excellent work. As successful as banging fireworks display.

*Writing on the wall.* A warning or sign. In the banquet scene at King Belshazzar's palace, described in Daniel, 5 of the Bible, fingers of a human hand miraculously appeared to write on a wall a prediction of certain doom.

*Be on the beam.* To be functioning correctly, to be on the right track. Refers to radio beams directing aeroplane travel.

*Earmarked.* Identified or set apart for something. From the practice of marking the ears of sheep and cattle for identification.

*Crocodile tears.* A fake sign of sympathy or sorrow. From the belief that crocodiles shed tears while they eat their victims.

## Metonymy

**Metonymy** (Gk. *metonymia* 'changing of name') is a trope in which the name of a thing is replaced by the name of an associated thing. One name is used instead of another. The following types of metonymy are differentiated:

- the abstract stands for the concrete  
e.g. *It was a representative gathering - science, politics, business;*
- the container is mentioned instead of the contents  
e.g. *He drank one more cup (of coffee);*
- the material instead of the thing made of it  
e.g. *He examined her bronzes and clays;*
- the maker for the thing made  
e.g. *He had several Picassos (paintings by P Picasso).  
He bought a Ford;*
- the instrument is put for the agent  
e.g. *His pen is rather sharp.  
The saxophone has the flu today;*
- a part is put for the whole (synecdoche) – *the crown* (= king); *a hand* (= worker)  
e.g. *We need some new faces around here.  
We don't hire longhairs.*

Metonymy reflects the actually existing relations between two objects. Since the types of such relations are limited, they are observed again and again, and metonymy in many cases is trite.

e.g. *to earn one's bread; to live by the pen; to keep one's mouth shut; to read Shakespeare Azimov, etc.*

## Irony

**Irony** (Gk. *eirōneia* 'feigned ignorance') is a stylistic device based on the simultaneous realisation of two meanings, the literal meaning is the opposite of the intended meaning; used in ridicule, contempt, or humour. Emphasis is placed on the opposition between the dictionary and the *intended* meaning of a statement: one thing is said and the opposite is implied.

e.g. *Several promising young writers of sixty stroll over, listen and stroll away again taking their great thoughts with them.  
Nice weather, isn't it? (on a rainy day).*

Intonation plays an important role in expressing irony. Note that irony is generally used to convey a negative meaning but only positive concepts may be used in it (as above: *young, great, promising, nice*).

e.g. *Her distaste is impeccable.*

## INTERACTION OF PRIMARY AND DERIVATIVE LOGICAL MEANINGS

### Zeugma and Pun

**Zeugma** (Gk. *zeugnana* 'joining, uniting') is the blending together of two or more semantically incompatible word groups, having an identical lexical item, into a single construction in which this item is used only once. The resultant effect is strongly humorous or ironical.

e.g. *She took her breakfast and her bath. All girls were in tears and white muslin.*

The examples show one verb associated with two objects in the same grammatical but different semantic relations: one-literal and one-transferred, although it is appropriate to but one of the two. It should be stressed, that while zeugma is an accepted stylistic device in English literature, in Russian it is beyond the literary norm.

**Pun** – the use of a word in such a manner as to bring out different meanings or applications of one word (polysemy), or the use of words alike or nearly alike in sound but different in meaning (homophony), often with humorous intent. It is also called paronomasia "word play" (Latin, from Greek *paronomazein* "to call by a different name, to name besides: *para* "besides" + *onomazein* – "to name").

e.g. *The Importance of Being Earnest.*

*She was too beautiful for words.*

*– I am not a planner I'm a liver. – And I'm a pancreas.*

The examples show that pun may be a humorous usage of words which sound the same or nearly the same. But punning may involve also some other variants of play on a word or words.

e.g. *What has fingers but cannot use them? – A glove.*

*How do you spell rain? R-a-n-e. That's the worst spell of rain we've had for a long time.*

*Alice. I beg your pardon?*

*Humpty-Dumpty. I'm not offended.*

The difference between a zeugma and a pun lies in the fact that zeugma is always a kind of a structure, with two elements linked, this way or another, with the central element, pun seems to be more varied and needs a broader context for its decoding. It resembles zeugma in its humorous effect.

## INTERACTION OF LOGICAL AND EMOTIVE MEANINGS

### Epithet

**The epithet** (Gk. *epitheton* 'addition') is a stylistic device based on the interplay of emotive and logical meanings of an attributive (or adverbial) word or phrase used to characterise an object so as to give an individual perception and evaluation of some features or properties. It differs from the logical attribute, which is purely objective and non-evaluating. The following combination of words contain logical attributes: *cold wind, blue sea, green pen.*

Compare also the combinations that do not point to inherent qualities of the objects described: *wild wind, loud ocean, black jealousy*. Such combinations contain epithets *wild, loud black*.

Compositionally epithets may be divided into several groups:

- **simple or word-epithets** (adjectives, nouns or participles)  
e.g. *The room was old and tired and uncaring.*  
*He looked at them in animal panic;*
- **compound epithets** (compound adjectives)  
e.g. *Apple-faced woman.*  
*Silver-sandalled feet;*
- **two-step epithets** (supplied with intensifiers)  
e.g. *a marvellously radiant smile, food tastes neutrally of clay;*
- **Phrase epithets** (hyphenated epithets)  
e.g. *I-am-not-that-kind-of-girl look;*
- **Reversed epithets** – composed of two nouns linked by an of-phrase  
e.g. *the shadow of a smile (the word smile is characterised), the devil of a sea, the giant of a man.*

Linguists suggest different classifications of epithets, taking into consideration their semantic properties.

According to I.R. Galperin epithets may be divided into 2 groups:

- **associated** with the noun following it pointing to a feature which is, essential to the objects they describe.  
e.g. *dark forest careful attention, dreary midnight, etc.;*
- **unassociated** with the noun, epithets that add a feature which is unexpected and which strikes the reader by its novelty.  
e.g. *voiceless sands, smiling sun his triumphant look.*

V.A. Kukhareenko's classification includes:

- **fixed epithets**. Through long repetition some epithets become fixed. Many such epithets can be traced back to folklore and ballads.  
e.g. *true love, Merry X-mas, a valiant youth;*
- **figurative epithets** are formed of metaphors, metonymies and similes  
e.g. *smiling sun, sleepless pillow, a dreamlike experience.*

### Oxymoron

**Oxymoron** (Gk. *oxys* 'sharp' + *moros* 'foolish') is a stylistic device where the tenor and the vehicle are diametrically opposite, antonymous. It is a combination of two words, e.g. *living death, cold fire, delicious torment*, and in one of them there is an interaction of logical and contextual emotive meanings. In oxymora the

logical meaning prevails over the emotive but the emotive is the result of the clash between the logical and illogical.

Close to oxymoron is *paradox*, a statement that is contradictory or absurd on the surface.

e.g. *The worse - the better.*

*War is peace.*

*Freedom is slavery.*

*Ignorance is strength.*

At first sight, oxymoronic collocations seem irrational but on closer examination we find that they disclose the complexity of things and the contradictions of life.

## INTERACTION OF LOGICAL AND NOMINAL MEANINGS

### Antonomasia

**Antonomasia** (Gk. *antonomasia* 'naming instead') is a stylistic device in which the proper name of a person, who is famous for some of his features, is put for a person having the same feature. Antonomasia is brief and picturesque. It describes personal features through those commonly associated with the name of some historic figure or of some literary character.

Academics distinguish several types of antonomasia.

- **a proper name is used as a common noun**

e.g. *Her husband is an Othello. Moriarty was Napoleon of crime. The modern Samson (you may apply to Arnold Schwarzenegger, too).*

- **a common noun is used instead of a proper name.**

e.g. *Miss Dirty Fringe. Mr. Know-All. Mr. Fix-it.*

- **speaking names** – names whose origin from common nouns is still clearly perceived as in *Mr. Murdstone, Mr. Dolittle, Becky Sharp*. This type of antonomasia seems to be more frequently put to use in Russian literature (N. Gogol, M. Saltykov-Schedrin, etc.: *Коробочка, Плюшкин, Молчалин*), and seldom in English.

## EXERCISES

**Exercise 1. Point out metaphor, metonymy and irony in the following examples and state their function.**

1. He had a good healthy sense of *meum*, and as little of *tuum* as he could help.
2. Time is a versatile performer: it flies, marches on, heals all the wounds, runs out and will tell.
3. Maggie took a lively interest in the young bloods of Tidsley.
4. Sam Weller: Who lives in our place? There is a wooden leg in No. 6, a pair of boots in 13, two pairs of shoes in trade number.

5. Pola's eyes were dark universes, moist- and tear-filled.
6. The Trafalgar Square crowds swallowed him up.
7. She rushed downstairs out of the front door, then kicked and punched her way through the waiting journalists, sending several of them leaping for safety as the car stormed down the drive. "Nice, quiet girl," said *Mail on Sunday* picking himself out of the snow.
8. The soft snow turned the already frozen streets of Manhattan to gray slush and the icy December wind herded the Christmas shoppers toward the comfort of their apartments and houses.
9. Bookcases covering one wall boasted a half-shelf of literature.
10. At ten minutes before eleven in the morning the sky exploded into a carnival of white confetti instantly blanketing the city.
11. As Prew listened the mobile face before him melted to a battle blackened skull as though a flame-thrower has passed over it, kissed it lightly and moved on. The skull talked on to him about his health.
12. Life is a coin. You can spend it any way you wish, but you can spend it once.
13. She scrutinized the others with lightning speed. A Searat. A Sézanne. A Gauguin.
14. Mr. Smeeth was sitting on the same side as the glass eye ...
15. The wind moaned through the cypress trees, scattering rain across the path.
16. Women's tennis is the biggest firestorm blowing through sport.
17. I went around an elbow of wall to the foot of tailed stairs and the shaft of the automatic elevator.
18. He was near the front, almost at the till now and sandwiched between two strapping blonds.
19. She still had a great quantity of untidy brown hair, a bright blue eye, rosy cheeks and a ripe moist lip.
20. The snowflakes were more goosedown than snow, as the wind blew in angry gusts, getting angrier by the minute.
21. Staying in touch after the candle of romance has dimmed, or gone out, only prolongs the hurt, I have always felt.
22. An hour and three speeches later, his stomach was beginning to wonder if his throat had been cut.
23. Time was a swiftly flying river that had no shores, no boundaries: its seasons were not winter, spring, fall or summer, but birthdays and joys and troubles and pain.

**Exercise 2. Point out metaphors and define the ground of comparison in the following examples.**

1. Herds of black-and-white cows drinking their reflections.
2. Farm wives unbuttoning peas on the porch.

3. Old farms sagging into the arms of time.
4. Bees vacuuming the apple blossoms.
5. Ocean slopping a white mop against the ragged land.
6. A lovely sun-washed day.
7. Heat waves belly dancing over the highway.
8. Regiments of corn waving their arms for attention.
9. A small boy tongue-lashing an ice-cream cone.
10. Icicles weeping at the departure of winter.
11. Expressionless pumpkins waiting for face lifts.
12. Broken shutters applauding the change of seasons.
13. Trees whispering an answer to the question of the wind.
14. A million diamonds winter-flung, upon a carpet white.

**Exercise 3. Analyse the following cases of personification.**

1. They trooped silently into the drawing room, which did not seem particularly pleased to see them.
2. The morning smiled upon him ... no fog, snow, rain, but a slight sparkle, a nip of frost and the early ghost of a sun.
3. The ship, for her part, began to think about discharging her mixed cargo.
4. The stars winked down their cryptic Morse and he had no key to their cipher.
5. Both the blind eyes and the lighted eyes of its innumerable windows seemed to answer his stare and to tell him that he did not amount the very much not here in London.
6. The theatres and picture houses shouted to him their knowledge of girls and love.
7. This treacherous Saturday was destined to give him a series of shocks, of varying degrees of severity.
8. Turgis said nothing, but he had no need to, for his face replied for him.
9. Good lick to St. Paul's! It did not challenge him; it was simply there, keeping an eye on everything but interfering with nobody.
10. The dark mouth of the tunnel beneath it opened and swallowed him.
11. The wind moaned through the cypress trees, scattering rain across the path.
12. The streets were deserted and it was very cool, with an irritable wind flickering over the roofs of the little houses huddling together under a bright starlit sky.

**Exercise 4. Point out cases of zeugma and pun in the following examples.**

1. He is good at running, but no good at running anything.
2. When the going gets tough, the tough get going.
3. My garden is a little jewel – 14 carrots.

4. I know a secretary who can type twenty letters an hour. Her boss is still waiting for her to learn the other six.
5. Can I have a puppy for Christmas? – Certainly not. You'll have turkey, like everybody else.
6. Mrs. Lorrimer had nothing to gather except her composure.
7. You're looking very gloomy, Joe. Feeling a little low? - I could walk under a cockroach.
8. He fished for compliments and trout.
9. They were a fastidious couple. She was fast and he was tedious.
10. Time flies like an arrow. Fruit flies like a banana.
11. She carried a sack of groceries, a child, and on.
12. After a while and a cake he crept nervously to the door of the parlour.
13. Seconds count, especially in dieting.
14. "Were you in the audience?" said Maud. "And in total raptures," said Pascoe, drawing her out of the shadowy corner and examining her face carefully.
15. When Chantal's parents had digested all this sufficiently, given their willing consent to Mr. Trustlove and accustomed themselves to what lay ahead, Henry observed with great clarity and a fresh supply of coffee, "And now, madam, it's over."
16. There is only one brand of tobacco allowed here – "Three Nuns". None today, none tomorrow and none the day after.
17. Seven days without water make one weak.

**Exercise 5. Point out cases of epithet and oxymoron in the following examples.**

1. ... he stood there, straddling at ease ..., a thick figure of a man.
2. A bittersweet feeling came over her.
3. There were comments of the type women made that were indirectly direct.
4. I call them the "so what else is wrong with you?" books.
5. Today, more than ever, every detail has to be correct if young adults are to avoid ridicule by the press.
6. To the left was a tennis court that had succumbed to triumphant weeds.
7. The parlour, brick-floored, with bare table and shiny chairs and sofa stuffed with horse-hair, seemed never to have been used—it was so terribly clean.
8. I felt the stirring of sympathy to warm my stone-cold heart.
9. Dawlish gave me a twitch of a smile.
10. The smart vulgarity of the place was hateful to her.
11. She looked at me from behind disapproving spectacles.
12. My girl asked him if it was drugs. And he laughed and said no – better still, "hot ice". – Had he got the diamonds?"

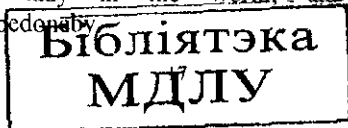


13. Nancy, that kind of I-already-know-but-would-like-some-confirmation statement is the oldest reporter's play in the book.
14. The yellow-wheeled chariot continued to roll between houses and planetree avenues – a little Flying Dutchman of a cab.
15. It's something big, urgent, some wonderful disaster.
16. Roses were everywhere, not as many blooms as in the summer but radiantly colourful.
17. It's almost irresistible. She's so deliciously low – so horribly dirty.
18. Indeed, much that he related belonged more properly to the category of what-might-have-happened-had-I-only-thought-of-it-in-time-instead-of-ten-minutes-afterwards.
19. Lili and Abdullah are both aggressively defensive they both have that quick temper.
20. His father was a man with champagne taste and beer money, while he is the opposite.
21. With all his heart and soul, furiously, jealously, vindictively, he was hoping Queen would not win.

**Exercise 6. State the types of antonomasia in the following examples.**

1. From a quiet little zombie she turned into Miss Personality.
2. But are they different from any johns off the street?
3. "Good morning, Sleepyhead," -- Jean greeted her. "You'd never make a good farmer's wife."
4. All right, Miss Dirty Fringe, you'll have to be told off soon, you will.
5. One man, a very young soldier from officers' convalescent home at Ipswich, Gordon Somebody, I had felt at first that I might have liked.
6. "Aha, Mr. Fixit is here." Aidan said.
7. Mr. Wonderful, that was me. Star of stage and screen. Western, courteous and specious.
8. A half an hour later Blond Curls escorted Mason to France del Brasco's study.
9. Qwilleran frowned: "You know he's an agreeable joe, but there's one thing that bugs me: he makes nasty jokes about his friends.
10. He would, in time, earn decent money. He was Security.
11. "That's what you think, is it, Miss Nosy Parker?" Winston interjected furiously.
12. For heavens sake, who the dickens is that? Let me look, Mister who-ever-you-are!
13. I thought I saw a little glimmer of distaste on the rather sombre face of Miss Efficiency.
14. The loveliest lady in the world; and her name is Mrs. Doasyouwouldbedonaby

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15. He was literary putting his life into the hands of the Falstaff of the private detective world.
16. All work and no play make Jack a dull boy.

## GROUP 2. INTENSIFICATION OF A FEATURE OF THING OR PHENOMENON

This group includes such devices as simile, hyperbole, periphrasis

### Simile

The intensification of some single feature of a thing is realised in **simile** (Lat. *similis* 'similar'). To use simile is to characterise the object (T) by bringing it into contact with another object (V) belonging to an entirely different class of things. The formal means to establish comparison between the tenor and the vehicle in the simile are:

- link words *as, like* – establishing the analogy categorically.  
e.g. *His face remained as immobile as stone. He wore his happiness like a mask. His fingers were like ferrets that had done some evil and now never rested;*
- link words *as though, as if* – establishing but a slight similarity.  
e.g. *He saw himself in her eyes, as if her eyes were two bits of violet amber. It looked as though he had been tortured;*
- lexical means to express resemblance.  
e.g. *He reminded Julia of an old dog lying in the sun. The water resembled a slab of slate two hundred feet in diameter.*

The English vocabulary abounds in similes that have become trite and familiar: *to jump like a cat on hot bricks, innocent as a babe unborn, to behave like a hulk in a china shop*, etc.

Simile must not be confused with *logical comparison*, which brings together two things belonging to one class.

- e.g. *The girl is as clever as her mother.* (Girl and mother belong to the same class of objects – human beings – so this is an ordinary comparison)

### Hyperbole

**Hyperbole** (Gk. *hyperbolē* 'excess') is a deliberate overstatement or exaggeration of a feature essential to the object. Hyperbole produces a more striking effect than a plain statement.

- e.g. *All the perfumes of Arabia will not sweeten this hand. I saw it ten times.  
He's written barrels of interesting stories.*

A variant of hyperbole is *understatement* in which smallness is exaggerated.

- e.g. *A woman of pocket size.  
We moved at a snail's pace.*

Many hyperboles have become trite, they are used in daily speech without specific artistic effects.

e.g. *Haven't seen you for ages. A thousand pardons.*

### Periphrasis

**Periphrasis** (Gr. *periphrazein* 'to express in a roundabout way': *peri* – round + *phrazein* – 'to show, to say') a roundabout way used to name some object or phenomenon. Longer phrasing may be used instead of a possible shorter and plainer form of expression. Some periphrases are easily decoded or familiar – they are called traditional or dictionary periphrases, as *the fair sex* (women), *my better half* (wife).

Real, artistic periphrases present a genuine impression of novelty, they attract the reader's attention and serve as effective means of creating imagery. Periphrasis is often used with the aim of producing humorous effect.

e.g. *You didn't laugh a lot when you were alone; and if you did, that probably meant that you should make arrangements for a long stay in a resort with padded walls.*

*He was a stout man and there recently had been published a second edition of his chin.*

Stylistic periphrasis can be divided into 3 types:

- **logical periphrasis** – based on inherent properties of a thing: *instruments of destruction* (pistols'), *the object of his admiration* (a lady);
- **figurative periphrasis** – based on imagery (usually a metaphor or a metonymy): *to tie the knot* (to get married), *in disgrace with fortune* (ill luck), *servant of all work* (sun);
- **euphemistic periphrasis** – used in order to avoid mentioning some unpleasant thing or a taboo thing: *to pass away*, *to be no more* = to die.

So euphemisms are mild substitutions for harsh or blunt expressions.

The daily life is filled with euphemisms. *Young man* while addressing a middle-aged person implies no irony, but is supposed to be polite. One can say *You possess a vivid imagination* instead of *You are talking nonsense*. It is polite to say *The bathroom is to the right and the usual offices next to it.*

In newspapers we find *free enterprise* (capitalism), *redundancy* (joblessness), *reforms* (price rise), etc.

**Exercise 7. Match each word or phrase in the first column with the word or phrase in the second column to produce a simile.**

1) Lighter	a) as a doornail
2) Cool	b) as a beaver
3) White	c) as a fruitcake
4) Selling	d) than air

5) Avoid	e) as a pig
6) Dry	f) as a cucumber
7) Nutty	g) like the plague
8) Busy	h) as-a bird
9) Cold	i) as a bone
10) Dead	j) as ice
11) Fat	k) as a sheet
12) Free	l) like hot cakes

**Exercise 8. Write out the following ten similes, using your imagination to put suitable words in the spaces.**

1. The boxer had a hand resembling a bunch of...
2. His face looked like ... that had refused to set and was about to run.
3. He is as ... as a dinosaur.
4. When he smiled after frowning, it was as if the ... was coming out from behind the ...
5. A snowflake is rather like a ... wearing a white fur coat.
6. Those two are about as ... as a cat and a goldfish.
7. Telling a lie is like ...; the wound may heal, but the scar will remain.
8. I heard a multitude of tongues, like the whispering ... of tall ... stirred by the wind.
9. Our country has changed. Once we roared like ... for liberty; now we bleat like ... for security.
10. The mind of a bigoted person resembles the ... of an ...; the more light upon it, the more it will contract.

**Exercise 9. Say to what group the following euphemisms belong (political, social, moral, medical, etc.).**

1. Visual harassment (staring).
2. Verbal abuse (criticism).
3. Tree-density reduction (chopping down every tree in sight).
4. Isolated reflection interval (timeout).
5. Mandatory discontinued attendance (suspension).
6. Duty-not-paid importing (smuggling).
7. Cosmetically saturated (wearing too much make-up).
8. Fragrance abuse (wearing too much perfume).
9. Robust peacekeeping (killing troublesome locals).
10. Cultural genocide (correcting a pupil's non-standard English).
11. Targeting process error (looks like we killed a lot of civilians).
12. Uprising (a riot you approve of).
13. Intercommunal coexistence (getting along).

14. Tactical pricing (panicky price cuts).
15. Persistency specialist (bill collector).
16. Activity intolerance (lower back pain).
17. The strategic withdrawal of the French forces to previously prepared positions in the rear was accomplished briskly and efficiently (French armies in rapid retreat!).
18. She takes a deep interest in her husband's activities (She has her husband under her thumb).
19. To depart; to go to a better place; to meet one's maker; to pass away; to check out; to call it a day; to hand in the dinner plate (to die).
20. Pre-owned; pre-used (second-hand).
21. Loaded; juiced; well-oiled (drunk).
22. To be anticipating; to be expecting; to be in the family way (pregnant).
23. Public convenience; WC; washroom; restroom; loo; john (*vulgar*), toilet (lavatory).
24. Senior; mature (old, aged).
25. With special needs (disabled).
26. A non-ordinary shopper (a shop-lifter).
27. Hair-disadvantaged (bold).
28. Uniquely coordinated (clumsy).
29. Larger than average; person of size (fat).
30. Motivationally deficient (lazy).
31. Cosmetically different (ugly).
32. Altitudinally challenged (short).
33. Significant other; best half (spouse).

**Exercise 10. Point out cases of simile, hyperbole and periphrasis in the following examples.**

1. What's wrong with romantic literature? My wife reads the stuff in bucketfuls. Never did her any harm.
2. He stared at the girl the way a tortured bull stares at a matador the moment before the estocada.
3. His face remained as immobile as stone.
4. Naturally, I jumped out of the tub and ran out into the living room in my birthday suit.
5. The big smile he switched off like a light bulb as though there'd been a mega powercut.
6. "What do you think, Frankie? Will the old man make a trip down the aisle with Doris?" Kim pressed.
7. He would not have gone without a bath for worlds—it was the fashion to take baths.
8. Judd stood in front of the elevator, a wave of darkness lapping at him like a physical force.

9. Their attempt has been one thousand per cent successful.
10. H.G. Wells reminded her of the rice puddies in her native California. Acres and acres of shiny water but never more than two inches deep.
11. Her sister had a tongue a yard long (= 0.91 m).
12. After such long exposure to the direct sun, the leaves of the house plants looked like pieces of overcooked bacon.
13. I said – through a mouthful of under-done steak. Under-done? The other end could still have been chewing grass.
14. ... his mouth was opening and shutting, as if he were an indignant fish.
15. Unsteadily I clung to the door for a moment to recover and had to close my eyes for about a fortnight until the nausea passed.
16. He sat gnome-like by the fireplace in a brown room of chairs in stamped Spanish leather.
17. She was wearing a mini so short you could see her tonsils.
18. That Poppy is as smart as they come, as sneaky as a snake, and as wily as a she-fox.
19. I'm asking you to be godmother to my very own little serene bundle of joy.
20. Her loose hair swung forward and enclosed her face like a pair of golden doors.
21. He could sell ice to an Eskimo.
22. "Harry, I think, you've done enough!"  
"No such word in the vocabulary, Jack, ... not until they nail down the lid and put you six feet under."
23. Her face was bright as snow in the moonlight.
24. Over the entrance doors, which would have let in a troop of Indian elephants, there was a broad stained-glass panel showing a knight in dark armour rescuing a lady who was tied to a tree and didn't have any clothes on but some very long and convenient hair.
25. He had a face that looked as though it had worn out four bodies.
26. He was a very small man, not more than five foot three and would hardly weigh as much as a butcher's thumb.
27. When he couldn't find anything new to tell, he rummaged like an endearing dog until he dug up some old joke-bone that he could lay at her feet to see what she thought of it.

### GROUP 3. SET EXPRESSIONS

The devices belonging to this group are as follows: clichés, proverbs, allusions, epigrams and quotations.

#### Clichés

A **cliché** is a word or expression which has lost its originality or effectiveness because it has been used too often. Practically all tropes tend to lose their imaginative power, or part of their imaginative power but often they retain their emotional colouring.

e.g. *It's a crying shame.*

In other words, a cliché is a kind of stable word combination which has, become familiar, has won general recognition and which by its iteration has been accepted as a unit of the language.

e.g. *rosy dreams of youth, deceptively simple, the march of science, rising expectations, growing awareness.*

The effects achieved by using clichés include besides expressing emotions or attitudes, also evaluation - *to see things through rose-coloured glasses*, brevity - compare *Jack-of-all-trades* and *a person who can turn his hands to any or any kind of work* (4 and 13 words, respectively).

### Proverbs

**Proverbs** are short, well-known, supposedly wise sayings usually in simple language.

e.g. *Don't put all your eggs in one basket.*

*New brooms sweep clean.*

*A stitch in time saves nine.*

Proverbs are expressions of culture that are passed from generation to generation. They are the words of wisdom of a culture - lessons that the people of that culture want their children to learn and to live by - lessons that reflect the people's values and attitudes towards life. These values and attitudes aren't discussed. They are not questioned or defended, proverbs carrying them simply serve as some symbols for abstract ideas. For example, the cultural values held by the people from the United States reflected in proverbs may include: optimism, individualism, the importance of acting, accepting responsibility, good sportsmanship, persistence and independence.

Proverbs are usually didactic and involve imagery. Brevity in proverbs manifests itself in the omission of articles and connectives.

e.g. *First come, first served. Out of sight, out of mind.*

The usage of proverbs is marked by their possible modifications, which result in a particular effect: the modified form of the proverb is perceived against the background of the fixed form, thus enlivening it, and giving it a new vigour.

e.g. *Come, he said, milk is spilt (it's no use crying over spilt milk).*

*We were uncomfortable in the frying pan but we should have been worse off in the fire. (Out of the frying pan into the fire.)*

*The water will remain troubled enough for somebody's fishing to be profitable. (It is good fishing in troubled waters.)*

### Epigrams

**An epigram** (Gr. *epigraphēin* 'to write on') is a short clever amusing saying or a poem.

e.g. *Everything I like is either illegal, immoral or fattening.*

In most cases epigrams are witty statements coined by some individuals whose names we know.

e.g. *A thing of beauty is a joy forever* (Keats).

*History is past politics: politics is present history* (Sir John Seeley). *Power tends to corrupt and absolute power corrupts absolutely* (Lord Acton).

Originally, a form of monumental description in ancient Greece, the epigrams was developed into a literary form by poets of Hellenistic age (a period of Greek literature from the death of Alexander the Great (323 B.C.) to that of Cleopatra (31 B.C.).

### Quotations

A **quotation** is a phrase or sentence taken from a work of literature or other piece of writing and repeated, especially in order to prove a point or support an argument. Quotations are usually marked graphically by inverted commas, dashes or italics, they are also mostly used accompanied by a reference to the author of the quotation. Especially frequent are quotations in scientific texts in religious writing, in the publicistic style.

e.g. *To be or not to be?*

*Friends, Romans, countrymen*

*-- lend me your ears.* (Shakespeare)

### Allusions

An **allusion** (Lat. *allusio* 'a playing with') is an indirect reference or a hint by word or phrase to a historical, literary, mythological or biblical fact which is presumably known to the listener/reader. As a rule, no indication of the source of the allusion is given, which makes it different from quotations and epigrams. Allusions are based on the accumulated experience of the writer who presupposes a similar experience and knowledge in the reader.

e.g. Here comes **the prodigal son**. (the Bible)

*Turgis was **tantalized** by visions of beautiful girls.* (Greek mythology)

Allusion is a means of establishing a cultural tradition, a way of adding cultural value to the text. It is a common device in advertisements and headlines.

e.g. *Plan ahead: it wasn't raining when Noah built the ark.* (the Bible)

Allusions may function within the literary text as similes, metaphors, metaphorical epithets, periphrases, etc.

### Decomposition of Set Phrases

**Phraseological units** are used as expressive means of language because many of them have their own stylistic colouring.

e.g. *The sword of Damocles.*

*It rains cats and dogs.*

Their meaning can be understood only from the combination as a whole. The stylistic device of decomposition of fused (set-) phrases consists in reviving the



independent meanings which make up the component parts of the fusion. When it is done, the unit, as it were, acquires a new life and new expressiveness.

e.g. *Poor Mr. Cottrell always seemed more than usually annoyed with himself after he had given tongue to enthusiasm in her presence as though the casting of pearls became doubly embarrassing to the caster when the well-bred swine were nice about it, pretending not to notice.*

There are several types of violation of set expressions:

- prolongation

e.g. *Rock star "flew into a drunken rage" (≈ to fly into a rage);*

*It was raining cats and dogs, and two kittens and a puppy landed on my window-sill. (Lord Ph. Chesterfield, Letters to his (natural) son Philip);*

- interaction: to be fed up with mth + to be fed to the teeth

e.g. *There are the words of a man who for some reason not disclosed is fed up with the front teeth with the adored object;*

- substitution

e.g. *When it comes to metaphor there is no place like Rome (≈ there is no place like home).*

Sometimes set phrases, proverbs and sayings may be decomposed for creating a humorous effect.

e.g. *An apple a day keeps the doctor away → An onion a day keeps everybody away.*

*Too many cooks spoil the broth → Too many cooks spoil the figure.*

*A stitch in time saves nine → A stitch in time saves embarrassment.*

*Where there is a will, there is a way. → Where there is a will there is a sobbing relation.*

**Exercise 11.** Here are 20 English proverbs with one word missing from each. Opposite each proverb three words are printed. Indicate which word belongs to the proverb.

e.g. *A fool and his ... are soon parted.*

*a. food, b. friends, c. money. -- Answer: c*

Proverbs	a	b	c
1) Birds of a ... flock together.	family	feather	species
2) A bird in the hand is worth two in the...	cage	bush	stomach
3) Don't look a ... horse in the mouth.	wild	sick	gift
4) ... is thicker than water.	whisky	blood	soup
5) You can't get blood out of a ...	chicken	stone	mother-in-law
6) Those who live in ... houses shouldn't throw stones.	country	paper	glass
7) All is not ... that glitters.	anger	jealousy	gold
8) Make ... while the sun shines.	friends	hay	whoopee

9) It's an... wind that blows nobody any good.	ill	angry	east
10) In for a penny in for a...	hundred	pound	halfpenny
11) The labourer is worthy of his...	hire	rest	work
12) Every... has a silver lining.	jewel box	cloud	quarrel
13) A fault confessed is... redressed.	half	always	already
14) A stitch in time saves...	time	nine	twenty
15) One man's ...is another man's poison.	drink	medicine	meat
16) He who... the piper calls the tune.	marries	invites	pays
17) As you make your...so you must lie on it.	bed	cushion	carpet
18) Where ignorance is bliss, 'tis folly to be	ambitious	wise	educated
19) A miss is as good as a ...	mile	madam	mother
20) Never say ...	damn!	never	die

**Exercise 12.** Following you will find a list of expressions from the English-speaking world. Discuss the meaning of each expression with your groupmates. Then explain what you think each expression means and what cultural value it expresses.

e.g. 

<i>A stitch in time saves nine.</i>	<i>It is easier to preserve what you have by timely action. (Promptness)</i>
-------------------------------------	--

1. Time is money.
2. Where there is a will, there is a way.
3. It's the squeaky wheel that gets the oil.
4. He travels the fastest who travels alone.
5. You have to blow your own horn.
6. The grass may be greener on the other side, but it still has to be mowed.
7. You've made your bed, now sleep in it.
8. It's not whether you win or lose, it's how you play the game.
9. If a man does not keep pace with his companions, perhaps it is because he hears a different drummer.
10. God helps those who help themselves.
11. You can lead a horse to water, but you can't make him drink.
12. The best things in life are ... not things.

**Exercise 13.** Explain the origin of allusions in the following examples.

1. *Much Ado About* loveless "I do".
2. Pop *Lolitas*: Britney Spears and her sisters.
3. *Lend me your Ears*.
4. *Big Brother Isn't Watching Any More*.
5. *Schindler* of the art world back in the picture.
6. It was a *Disraeli* occasion of political gossip, much more about personalities than politics.

7. This aged *Scrooge*, decided to start with my earliest crime. I'm sending each brother a cheque for 20\$ the present value of 1\$ in 1930.
8. On a Cliffhanger with *Miss Marple*.
9. I thanked him. He deprecated my thanks. He had he said, only done his duty as expected to by Englsnd.
10. If it all works out as planned the appropriate response will be the same as *Archimedes* when he leapt naked from his bath after working out the principles of buoyancy Eurika!
11. Manchester City fans are *Rudyard Kipling* devotees - they meet with triumph and disaster and treat those two imposters just the same.
12. Mr. Blair should remember *Humpty-Dumpty*. "When I make a word to a lot of work like that," said the distinguished egg, "I always pay extra."
13. Several hundreds of us are being given this *Peter Pan* opportunity to recover our lost youths.
14. Who will pass the *Mary Poppin's* test?
15. "Maybe *Little Red Riding Hood* was not as innocent as she's painted and maybe the *Wolf* was a more three-dimensional character than in fable he seems."
16. A chance to *Re-Arm the Venus de Milo!*
17. He attacked the use of resources in the independent sector as a '*Trojan-horse*' for privatisation. But patients don't care whether their bed is private, public, or even stuffed with *Trojan-horsehair* as long as their suffering is relieved.
18. There is no doubt, that Lord Cranbourne dominates the residue of the Conservatives as the House of Lords ... His successor as Leader of the Opposition, Lord Stratchclyde, is an amiable and competent man, but there's no doubting which peer is *Sherlock Holmes* and which is *Dr. Watson*.
19. Not for nothing did she [Mrs. Quandt] earn the moniker "*The Nordic Evita*" like the genuine article from Argentina, - money and power have always appealed even though she herself lives frugally, gives no parties and hardly ever attends others.
20. Get him to the *Bus on Time*.
21. For twenty years I have been your most humble secret servant, ready at any time to rob the scales of the same *blind goddess* whom my young heart was brought up to revere.

**Exercise 14.** Give your explanation of fixed idiomatic expressions in the text. Consult an English dictionary of idioms.

Dan was depressed. He was *at the end of his rope*. Ever since he lost the advertising contract for the networks, his colleagues had been *giving him the cold shoulder*. His boss *called him on the carpet* when the agreement fell through. Dan's name was mud. For years he had done a *bang-up job*, but now he was being *rattled over the coals*, for something beyond his control. He could read *the writing on the*

wall He was no longer appreciated. In his mind. Dan felt he was being *sold down the river* but he wasn't going to let himself become unhinged.

He would submit his resignation, *pull up stakes* and start over again. It wouldn't be easy. Being *a low man on the totem pole* at a new company was not Dan's idea of fulfilment. It would be *touch and go* for a while, but he wasn't going to let himself *go to pot*. Before long he would again *be on the beam* Dan had his work cut out for himself, but he was earmarked for success. A job change *suited him to a T*.

Before Dan knew it, his plans were known through the network. Someone had let *the cat out of the bag*. Even boss was *shedding crocodile tears* telling him what great employee he had been Dan just *laughed up his sleeve*. He was *no sucker*. Let them go about their *woolgathering*. Once he got himself established again, he would *be feeling his oats*.

*English teaching forum*. A journal for the teachers of English outside the United States. 1994, Vol. 32, No.3.

## SUMMARISING SECTION: LEXICAL STYLISTIC DEVICES

Provide your examples (from the book you are reading now for the types and subtypes listed below) and briefly comment on them when required.

### 1. Tropes

#### 1.1. **Metaphor:** a) trite, b) original

1.1.1. **noun metaphor:** mark the *Tenor*, and the *Vehicle*, indicate the structural type. *T* is *V*; *T* turns into *V*. *Somebody* turns *T* into *V*; *V* replaces *T*, etc.

1.1.2. **non-noun metaphor:** a) verb metaphor, b) adjective metaphor. The overall effect achieved by the device: identification, characterisation, personification. Try to formulate the implications evoked by the metaphor.

1.2. **Metonymy:** a) trite, b) original, c) the relation between the *Tenor* and the *Vehicle*, d) the features stressed by the device.

1.3. **Irony:** a) verbal (linguistic) irony, b) dramatic irony (the irony of life), c) the effect achieved: mockery, humour.

1.4. **Zeugma:** the effect achieved by its use.

**Pun:** a) semantic, b) formal pun, c) its role in the broader context.

1.5. **Epithet:** a) trite / b) original, c) examples of its structural types: simple, epithet, two-step epithet, reversed epithet, phrase epithet.

1.6. **Oxymoron:** a) trite / b) original, c) structural peculiarities, d) the feature emphasised by the device, e) the effect achieved.

1.7. **Antonomasia:** a) traditional / b) contextual, c) the feature(s) revealed by it, d) its role in the context.

1.8. **Simile:** a) trite / b) original, c) the elements of its structure: the *Tenor*, the *Vehicle*, the *Relation* (link), the *Ground* for comparison, d) the function of the device.

1.9. **Hyperbole:** a) trite / b) original, c) the feature emphasised: size, quantity, emotion, etc.

1.10. **Periphrasis:** a) traditional / b) genuine, c) logical, d) euphemistic, e) imaginative.

### 2. Stylistic use of set expressions

2.1. **clichés**, their character;

2.2. **proverbs and sayings**, their source;

2.3. **epigrams**, their origin;

2.4. **quotations**, their use;

2.5. **allusions**, their origin;

2.6. **decomposition of set phrases**, their functions and types.

**Summarizing Exercise. Define stylistic devices in the following sentences.**

1. Peterson came up to her. "My God!" he said, "Where's the cat that dragged you in?" – Page smiled wearily. "Do I look that bad?"
2. I don't say you look terribly marvellous, my dear ...
3. Then he stepped forward with a large polite smile on his face, displaying at least a hundred teeth. "Not Mr. Turgis? Surely it can't be Mr. Turgis?"
4. *The moon slid blind a black patch of cloud and the valley was flooded in darkness.*
5. I don't pretend to be one of these born City men, the real old sharks – that's not my style at all, Smeech ...
6. I had a terrible feeling that Fate had in store for me exquisite joys and exquisite sorrows.
7. He moved and the bed immediately gave a groan. (Everything in the room creaked and groaned and constantly complained.)
8. When he had said ... "Good luck!" ... and had received the ghost of a smile.
9. *If you delight in movement and change, the appeal of a large railway station is irresistible; you are still in the dark cocoon of the city, but one end is splintering already and you see the blue beyond.*
10. The chap Golspie was obviously one of these here-to-day-and-gone-tomorrow fellows.
11. "Now just you taste that, Mr. Angel Pavement," she commanded, giving him a little glass.
12. In public he pretended to be very knowing and cynical about advertisements, but in private he was still their willing victim ...
13. When Turgis returned again to the earth's surface, he plunged at once into the noise and litter of High Street.
14. He turned upon the activities of the office a dull and knowing eye, an eye like a wet morning in February just as damp and gray and hopeless, and at once these activities seemed to dwindle, to shrink from it.
15. "You can be detective without being a bobby first," replied Stanley scornfully.
16. On this particular morning in autumn, Mrs. Cross was rather later than usual. That did not matter very much because it was not one of the floor-washing mornings, but just one of the ordinary dust-round-and-sweep-up-a-bit mornings.
17. The captain, who had once served in the Russian Imperial Navy and had only resigned from it by escaping in his shirt and trousers over the side one night, was apt to turn fantastic in his drink.
18. "Well, I don't know, if it comes to that, Mr. Clever," she retorted good-humouredly.
19. Just for to-night, eh? Well, can't you do without me, Mister Cheeky?

20. Her mangled pride bled and ached inside her, so that she felt faint.
21. Then there appeared in front of the piano a smallish plump man with an enormous bald head and a yellow fat face, who stood there, smiling vaguely at them, while they applauded, like another fat alien Humpty-Dumpty.
22. This treacherous Saturday, however, was still capable of giving him another shock, from an unexpected quarter.
23. The Tower Bridge cleared itself of midgets and toy vehicles and raised its two arms.
24. She still had a great quantity of untidy brown hair, a bright blue eye, rosy cheeks and a ripe moist lip.
25. On the wharf, men in caps lent a hand with ropes and a gangway ...; and men in bowler hats arrived from nowhere, carrying dispatch cases, notebooks, bundles of papers ...; and two men in blue helmets, large and solid men, took their stand in the very middle of the scene.
26. Turning into Angel Pavement from that crazy jumble and jangle of buses, lorries, drays, private cars and desperate bicycles, the main road, you see on the right, first a non-descript blackened building that is really the side of a shop and a number of offices.
27. "I can't bear those private secretary jobs. Yours is one of them, isn't it?" "Yes, " with another sigh. "And pretty ghastly."
28. Then, if you were not going out, you had to choose between your little box of a bedroom, the lounge ... or the silent and inhuman drawing-room.
29. You couldn't be soused on two glasses of this stuff, and you'll be as sober as a judge by the time you get back to Angel Pavement.
30. And Mrs. Smeeth, as deft as a juggler, swept herself and half a dozen plates and a few dishes out of the room.
31. The first few evenings he had spent like that he had enjoyed; there was to him something enchantingly mysterious and romantic in the winter-evening gloom of this Maida Vale.
32. Turgis stared at the door, drew a long breath, and then wandered down the stairs and through the hall below like a man drifting drunkenly out of some Arabian Night.
33. He sat there in a dream ecstasy of devotion, in which remembered kisses glittered like stars.
34. There were several brigades of Santa Clauses, tons and tons of imitation holly, and enough cotton-wool piled in the windows and dabbed on the glass to keep the hospitals supplied for the next ten years.
35. Behind the counter was a plump young woman with bright ginger hair, and if Cleopatra herself in full regalia had been standing there, Mr. Smeeth could not have stared at her in greater astonishment.
36. Influenza raged. Theatres were full of coughs.

37. I rolled my window down and heard ten billion bugs saying it was a nice warm day.
38. I'll wait for you downstairs and take you safely to your hotel before the fairy coach changes back to a pumpkin.
39. She is now feeling like marrying a young guy by the name of Johnny Relf who also has plenty of dough or will have when his parents kindly pass away.
40. Fatso is so hungry that his stomach is wondering if his throat is on a vacation.
41. – The sign says that if you get too close, the animals may eat your buttons.  
– It's a good thing they can't read.
42. He was driven on, and other carriages came whirling by in quick succession; the Minister, the State-Projector, the Farmer-General, the Doctor, the Lawyer, the Ecclesiastic, , the Grand Opera, the Comedy, the Whole Fancy Bal in a bright continuous flow, came whirling by.
43. On the corner a girl selling the *Catholic Worker* gave a cigarette to *Socialism What It Means*.
44. It was an ugly-attractive face which has adjusted itself to a habitual expression of mild irony.
45. A notice at the entrance to a local park reads: "No Loose Dogs". Recently someone added underneath: "Dogs with Good Manners Permitted".
46. Harriet toasted her face and the bread.
47. He used to be a little dear, now he's a little expensive.
48. A man usually feels better after a few winks, especially if she winks back.
49. Some nights the only good things on TV is a vase and a clock.
50. The trouble with lipstick is that it doesn't.
51. Success is relative. The more success, the more relatives.
52. A tranquilizer: damnitol.
53. The peaky roofs of shops and houses stood up darkly in the January air, the windows reflected a green-blue like the shell of a bird's egg The lamplighter was going round and now behind him shone a string of jewels, emeralds, pale and effulgent.
54. All you can think of is picking over the garbage pail and finding fault – I didn't find fault! I found some good food being wasted.
55. Mr. Smeeth was sitting on the side as the glass eye...
56. Geneva, mother of the Red Cross, hostess of humanitarian congresses for the civilising of warfare.
57. She looked down on Gopher Frame. The snow stretching without break from street to devouring prairie beyond, wiped out the town's pretence of being a shelter. The houses were black specks on a white sheet.
58. After a while and a cake he crept nervously to the door of the parlour.



59. She rushed downstairs out of the front' door, then kicked and punched her way through the waiting journalists, sending several of them leaping for safety as the car stormed down the drive "Nice, quiet girl," said Mail on Sunday picking himself out of the snow.
60. Outside, the sidewalks swarmed with fat stomachs.
61. There is only one brand of tobacco allowed here – "Three Nuns." None today none tomorrow and none the day after.
62. "I sang the part in 1979" said blonde who'd never see fifty again fettering down the steps in her four-inch heels 'It brought the house down " – "Pity you weren't buried under the rubble," muttered Barton.
63. All these frightening things being said about spray come in cans are enough to scareosol to death.
64. It looked the sort of book described in library catalogues as 'slightly foxed' although it would be more honest to admit that it looked as though it had been badgered, wolfed and possibly beared as well.
65. Their attempt has been one thousand per cent successful.
66. The smell of that buttered toast simply talked to Toad, and with no uncertain voice talked of warm kitchens, of breakfasts on bright frosty mornings, of cosy parlour firesides on winter evenings.
67. For several months my farm was the scene of the Taming of the Shrew.
68. Time is a versatile performer it flies, marches on, heals all the wounds, runs out and will tell.
69. "In England," he went on, "we are sick of wimps who wear their sensitivity on their silk shirtsleeves."
70. But are they any different from the johns off the street?
71. Seconds count especially in dieting.
72. He regarded her with all the warmth of a dead penguin frozen to an ice floe.
73. "Now, don't forget, no sniping, – solidarity is all. Sit up straight. Burst with enthusiasm. You're bursting a little too much, Janey darling." He did up two buttons of her shirt.
74. Declan nodded wearily. "I seem to go from Baddingham to worse."
75. The way I see it, most people have decided the system stinks because our politicians are corrupt in one way or another so, why should ordinary Joes punish themselves by always being honest.
76. She has always been as live as a bird.
77. There was no moon, a clear dark, like some velvety garment, was wrapped around the trees, whose thinned branches, resembling plumes stirred in the still warm air.
78. One man, a very young soldier from the officers convalescent home at Ipswich, Gordon Somebody, I had felt at first that I might have liked.

79. On the walls of the dining-room I saw a charming Bellotto and there was a pair of Zoffanys that I envied.
80. McGreavy's phone rang, a long, insistent peal.
81. If you think, your journey's hell, try catching the 1815 to Waterloo.
82. They refused to take part in further talks with departmental heads.

## CHAPTER II. SYNTACTICAL STYLISTICS

Syntax deals with the patterns of word arrangement and formulates rules for correct sentence building. Sometimes a need arises to intensify the utterance and the normative structures are replaced by what is traditionally called *rhetoical figures, figures of -speech* or *syntactical stylistic devices*. Patterns of such devices are well-known and they are systematised according to some principles. For example, I.R. Galperin singles out the following principles: 1) compositional patterns of syntactical arrangement, 2) peculiar linkage, 3) particular use of colloquial constructions, 4) stylistic use of structural meaning. Here is a table showing the distribution of syntactical intensifiers.

Group 1. Patterns of syntactical arrangement	<i>Inversion</i> <i>Detachment</i> <i>Parallelism</i> <i>Chiasmus</i> <i>Repetition (anaphora epiphora framing)</i> <i>Anadiplosis</i> <i>Enumeration</i> <i>Suspense</i> <i>Climax</i> <i>Antithesis</i>
Group 2. Peculiar linkage	<i>Asyndeton</i> <i>Polysyndeton</i> <i>Gap-sentence link</i>
Group 3. Colloquial constructions	<i>Ellipsis</i> <i>Aposiopesis</i> <i>Question-in-the- Narrative</i> <i>Represented speech</i>
Group 4. Stylistic use of structural meaning	<i>Rhetorical question</i> <i>Litotes</i>

Let us accept this classification and consider the devices at some length

### GROUP 1. ARRANGEMENT

The English language is characterised by such specific syntactical feature as fixed word order. Normative is the following word order in a sentence, presented symbolically *Subject, Predicate, Object, Modifier*. Any shift from this word order results in some effect, and deviant structures can carry stylistic function.

## Stylistic Inversion

Inversion or displacement of some component of a sentence aims at giving additional logical or emotional stress to the meaning of the utterance. Inversion may be *complete* – when the predicate is displaced, and *partial* – with the displacement of secondary members of the sentence.

There are 5 structural types of inversion:

- 1) the object is placed in pre-position  
e.g. *Over everything she brooded and brooded;*
- 2) the attribute is placed after the word it modifies  
e.g. *Spring begins with the first narcissus, rather cold and shy and wintry;*
- 3) the predicative is placed before the subject  
e.g. *Shameless and fascinating the advertisements were;*
- 4) the adverbial modifier is placed at the beginning of the sentence  
e.g. *Weakly she climbed the stairs and opened the door;*
- 5) both the modifier and predicate stand before the subject  
e.g. *There was a rustling in the bushes on his left and suddenly like a cuckoo from a nursery clock out popped a large black bird.*

## Detachment

It is a stylistic device based on the author's desire to give a greater significance to a secondary member of the sentence, usually an attribute or an adverbial modifier. This member is detached from the rest of the sentence by means of such punctuation marks as commas, dashes or full stops. Being formally torn away from the word it syntactically depends on this particular element is closely related to it semantically.

e.g. *He looked round, expectant.*

*She was gone. For good.*

Sometimes a detached construction may acquire the form of an explanatory or qualifying remark put into a sentence. Such variant of detachment is called *parenthesis*. In writing parenthesis is indicated by commas, brackets or dashes.

e.g. *It was indeed, to Forsythe eyes, an odd house.*

*I know (if only I could forget it) that you killed her.*

## Parallel Constructions

The necessary condition in parallel constructions is identical or similar syntactical structure in two or more sentences or parts of a sentence in close succession.

e.g. *Summer was silent as well. In much of what had been the United States, no birds sang, no dogs barked, no frogs croaked, no fishes leaped.*

*The south had been truly shabby, faded and desperate.*

*The taps had been large and brass, the floor had been of spotted marble, the staircases had been wide, the porter had been thirteen years old, and the roof garden had been utterly empty, deserted like a closed building site.*

The two examples show, that one should differentiate *complete* (as in the first case) and *incomplete, or partial parallelism* (as in the second example).

### **Chiasmus**

Chiasmus is also based on the repetition of syntactical patterns, but it has a reversed order in one of the two utterances.

e.g. *She was a good sport about all this, but so was he.*

Chiasmus is a syntactical, not a lexical device and one must differentiate it from parallel constructions or epigrams.

e.g. *He sang as he walked and he walked as he sang, and got more inflated every minute.*

### **Lexico-Syntactical Repetition**

It is a stylistic device based on repeating words, word groups or sentences for some stylistic purposes: to draw the attention of the reader to the key-word of the utterance, to emphasise the main idea of the sentence. There are several formal varieties of repetition.

#### **Simple Repetition**

It is a repeated use of the same word or sentence one after the other.

e.g. *He was the man in the Iron Mask. A grey metallic face with iron cheekbones and narrow iron brow, iron folds, hard and unchanging, ran perpendicularly down his cheeks, his nose was the iron beak of some thin delicate bird of ravine.*

#### **Anaphora**

The deliberate repetition of a word or phrase at the beginning of several successive clauses or paragraphs.

e.g. *At Crome all the beds were ancient hereditary pieces of furniture. Huge beds like four-masted ships. Beds carved and inlaid. Beds painted and gilded. Beds of walnut and oak, of rare exotic woods. Beds of every date and fashion.*

#### **Epiphora**

**Epiphora**, as opposed to anaphora, is the repetition of the same word or phrase at the end of successive clauses, sentences and stanzas.

e.g. *She gave me an impression of extraordinary tightness. Her plain face with its narrow lips was tight, her skin was stretched tightly over her bones, her smile was tight, her hair was tight, her clothes were tight, and the white shawl she wore had all the effect of black bombazine.*

## Framing

The initial elements are repeated at the end of an utterance or a paragraph.

e.g. *You've made a nice mess, you have. The day **had fairly begun** to break. Many of the lamps were already extinguished; a few country wagons were slowly toiling on, towards London; now and then, a stage coach covered with mud, rattled briskly by... The public houses were already open... The busy morning of the half of the London population **had begun**.*

## Anadiplosis

It is a repetition of the word or group of words that end one clause (or sentence) at the beginning of the next one.

e.g. *She was ever so beautiful more beautiful than "D ", or "Mademoiselle", or "Auntie" June or even "Auntie Polly", to whom he had taken a fancy.*

## Chain Repetition

It is the succession of several anadiploses.

e.g. *Rapidly the feeling became a strong hunch, the hunch became a conviction, and the conviction became a compulsion. He absolutely HAD to get home.*

## Enumeration

It is a stylistic device by which separate things, properties or actions are brought together forming a chain of grammatically and semantically homogeneous parts of an utterance.

e.g. *She wasn't sure of anything any more, of him, herself, their friends, her work, their future.*

## Suspense

**Suspense** (or retardation) is a stylistic device based on the author's desire to delay giving the reader (or listener) the most important information. In trying to do so he puts the less important, subordinate facts and details first withholding the main idea till the end of the sentence.

e.g. *Two women who were hastening home to scramble their husbands' dinners together - it was five minutes to four - stopped to look at her.*

The suspense in the sentence is organised by introducing a subordinate clause and a parenthetical remark between the subject and the predicate. The device of suspense is especially favoured by orators. Its function is to keep the reader/listener in a state of uncertainty and expectation.

## Climax (Gradation)

An ascending series of words or utterances in which intensity and significance increase step by step.

e.g. *Not a dollar - not a penny of my money will I devote to anyone who could be guilty of such a crime.*

Depending on the nature of the phenomenon emphasised one can differentiate between three types of climax: *logical, emotional and quantitative*

In **logical climax** every consecutive word or utterance is more significant or essential than the preceding one from the logical point of view. Thus the objective or subjective author's attitude towards the thing is disclosed.

e.g. *But for the M.R.C.P. it's the most difficult medical exam in the whole school. It's— it's murder! Tul! She's a lamb, a dove, a fool to him.*

In **emotional climax** consecutive words or utterances are more powerful from the emotional point of view.

e.g. *She was a crashing, she was a stupendous, she was an excruciating bore.*

**Quantitative climax** is based on the intensification of quantity in each consecutive word, word group or utterance.

e.g. *Mary had counted the months, the weeks, the days, the hours to Antony's return.*

*The vast stretch of lion-coloured sands, the vaster stretch of tumbling grey sea, the still vaster stretch of disordered grey-inky clouds which passed endlessly at a great rate from west to east across the firmament.*

### Antithesis

In order to stress certain qualities of the thing described it may be necessary to set it against another thing possessing contrasting features. Antithesis is a balanced two-step structure in which the antagonistic objects or ideas are presented by dictionary or contextual antonyms, as in: *For many are called but few are chosen.*

In the case of *developed antithesis* we deal with semantically opposed statements or pictures.

e.g. *It was very sad in the street, Jake holding the box of oranges, and him walking beside Jake telling him to smile big, and the sky was sad, and there were no leaves on the trees, and the street was sad, and it was very funny, the smell of the oranges was clean and good and they looked so nice it was very funny. The oranges looked so nice and they were so sad.*

One should differentiate antithesis, which is a stylistically coloured opposition, from a literary device termed *contrast*. The latter is based on logical opposition and adds nothing to the meaning of an utterance.

**Exercise 1. Define the type of syntactical stylistic devices dealing with arrangement of the sentence members.**

1. She had learned that lesson a long time ago, right in the bosom of her family. She had learned a lot of lessons from them, lessons she didn't care to learn again, or even remember.
2. Opera singers grew fat through their voices, members of Parliament-thin.
3. Jeremy Portage saw a most surprising sight. On the summit of the bluff and as though growing out of it, in a kind of efflorescence, stood a castle. But what a castle!

4. Charlie and Barbara's Christmas was strange. Afterward, that was the only word he could think of to describe it. Peculiar. Odd. Perhaps even *amazing*.
5. Come on, love, pull yourself together That's all we should have done years ago. Pulled ourselves together.
6. Slowly, exceedingly slowly, his desire to greet, conciliate, and make at home these people who visited the Warren Street place passed through him.
7. There was the long gallery, with its rows of respectable and rather boring Italian primitives There was the panelled drawing-room. There was the morning room, with its pale lemon walls, its painted Venetian chairs and rococo tables... There was the library, cold, spacious and dark. There was the dining-room, solidly, portwiniely English.
8. You are all alike, you respectable people. You can't tell me bursting strain of a ten-inch gun...but you all think you can tell me the bursting strain of a man under temptation.
9. It was tough. It was brutal, in fact. It was the worst thing I hope I ever live through. But that part of it is over.
10. Close to the castle was a grey mansion, unintellectual but kindly, stretching with its grounds across the peninsula's neck...
11. "So I happened to be in that part of Chile when he brought off the raid"-Gosh, what a chap he was! (*In his modest recitals father always "happened" to be in just those places where the revolution, earthquake, epidemic or other interruption of humdrum life "happened to take place at the same time".*)
12. You are ignorant. Stupid. Uninformed. Inexperienced. Stupid from inexperience.
13. While other people make up their minds, you are always sitting on the fence.
14. Every racing car every racer, every mechanic, every ice-cream van was also plastered with advertising.
15. Never had they noticed the roses so vivid, the willow-herb so riotous, the meadow-sweet so odorous and pervading.
16. Nature, it seems, is the popular name for millions and millions and millions of particles playing their infinite game of billiards and billiards and billiards. (*P. Hein*)
17. I always felt like an outsider, an intruder, a terrible imposition on two people who had more important things to do than talk to a little girl, or maybe even love her.
18. He ran up against things, he fell over things and into things, he darted under things and dodged round things.
19. Wilfrid, lying on divan in a dark dressing gown, sat up.
20. She needed to ventilate, to cry, to scream, to rail at someone, and if not with her family, where else?



21. Mrs. Arb had to step over hummocks of books in order to reach the foot of the stairs. The left-hand half of every step of the stairs was stacked with books – cheap editions of novels in paper jackets, under titles such as “Just a Girl”, “Not like other Girls”, “A Girl Alone”. Weak but righteous and victorious girls crowded the stairs from top to bottom. The landing was also full of girls. *The massive mahogany table was piled up with books.*
22. He performed a treason or a court-bow, he told a falsehood as black as Styx. He took a mistress and left her, he betrayed his benefactor, and supported him, or would have murdered him.
23. In miserable desultory wandering she had spent her day, their last day, and now, returning to Holborn in the late evening, she suddenly began to hurry.
24. The vast numbers of our people are compelled to seek their livelihood by begging, robbing, stealing, cheating, pimping, forswearing, flattering, suborning, forging, gaming, lying, fawning, hectoring, voting, scribbling, stargazing, poisoning, whoring, canting, libelling, free-thinking, and the like occupations.
25. All you have to do, Di, is try. Day by day, step by step, inch by inch, and may be one of these days we'll get there.
26. It's the blood of the Deep Rook. And they suck it out. Down it goes into the American belly. We own it. We dig it. We smell it. We refine it.
27. I said that you were a very promising young man. Highly intelligent. Intelligent enough to seize the point straightaway without any emotionalism.
28. He pays me well for my duty and my duty I'll do.
29. Mr. Esmond beheld another part of military duty: our troops put all around them to fire and sword: burning farms, wasted fields, shrieking women, slaughtered sons and fathers, and drunken soldiery, cursing and carousing in the midst of tears, terror, and murder.
30. They speak like saints and act like devils.
31. He certainly didn't remember the look on her face – strange, passive, appealing – when suddenly one day she had yielded and said that she would marry him.
32. His head ached, the top of it ached, the back of it ached, the brains inside of it ached, and seemed to be swelling, while the ache over his brows was intolerable.
33. The plane began to move. Backwards. They were pushing it out.

## GROUP 2: PECULIAR LINKAGE

Devices belonging to this group are: asyndeton, polysyndeton, and the gap-sentence link.

### Asyndeton

It is a deliberate avoidance of conjunctions in the constructions in which they would normally be used. (e.g. *There was no rest for her (the ship) and no rest for us. She tossed, pitched, stood on her head, sat on her tail, rolled, groaned.*) As is seen from the example, the absence of the conjunction *and* indicates tense, energetic activities. The omission of conjunctions *therefore, because*, between the clauses as in the utterance: *You are my wife; you are dearer to me than anyone in the world*, may connote various implications.

### Polysyndeton

It is an intentional repetition of conjunctions, connectives or prepositions in close succession for various stylistic purposes: to emphasise simultaneousness of actions described, to disclose the author's subjective attitude towards the characters and events, to create rhythmical effect as in the following examples. *All the inhabitants of Hampton and Thoulsey, dress themselves up in boating costumes, and come and march round the lock with their dogs, and flirt, and smoke, and watch the boats. He loved to play, with people, with words, with paints, with ideas, with anything he could get his mind or hands on.*

### The Gap-Sentence Link

It is a peculiar way of connection which is mainly found in dialogues and represented speech. Its essence lies in the formal separation of the two parts of the utterance by a full stop. Thus the second seemingly independent part is brought into focus of the reader's attention. (e.g. *I think if we wanted to do an adoption, this is an ideal opportunity, but nothing says we have to do it now. (Or later.)*) Unlike logical segmentation of an utterance the gap-sentence-link represents the author's subjective interpretation of the links between parts of an utterance thus endowing it with additional connotations and associations. The two parts are usually formally connected by *and* or *but*.

**Exercise 2. Specify the type of connection in the following sentences.**

1. Mark had always disliked redheaded males, with their white eyelashes, and puffy faces and thyroid eyes, and absurd self-confident mouths.
2. But I didn't want to do that again. I wanted time for me, for study, for work, for friends, for men.
3. He couldn't go abroad alone; the sea upset his liver, he hated hotels.
4. Only you can hear and see, behind the eyes of the sleepers, the movements, and countries, and mazes, and colours, and dismays, and rainbows, and times, and wishes, and flight, and fall, and despair, and big seas of their dreams.

5. Then come rows of houses, with tittle vane surmounted masts uprearing themselves from among the scarlet beans. Then ditches Pollard willows. Then more ditches... Then air was perfumed with chips; and all other trades were swallowed up in masts, car and block making, and boat building.
6. They pounded across new grass, circled tombstones, galloped along cinder paths, slid down grassy inclines, broke through hedges, trampled flower beds, tore past countless tombs.
7. She had noticed a sudden and dramatic change in her daughter's behaviour and disposition. Kicked things. Threw things. Wouldn't eat.
8. Then they were untying the hatters and Robert Jordan had given the automatic rifle to Augustin and slung his own submachine gun over his back, and he was putting bombs out of his pockets into the saddlebags, and he stuffed one empty pack inside the other and tied that one behind the saddle.
9. I had been a little scared of that; local government officials are by no means free to behave as they like in their spare time.
10. Glyn-Jones had nothing more to show him. He knew every slide and every single specimen by heart.
11. "Your dress is fine," Judi reassured her and she honestly thought the other girl looked terrific. Scared, but very pretty.
12. But there were no distractions now, only love and hope. And an avalanche of feelings, as she stood in the living room with her father.

### GROUP 3. PECULIAR USE OF COLLOQUIAL CONSTRUCTIONS

Among the devices based on certain principles of colloquial speech production are the following: ellipsis, aposiopesis, question-in-the-narrative, and represented speech.

#### Ellipsis

**Ellipsis** is the omission of a word or words necessary for the complete syntactical construction of a sentence, but not necessary for understanding it. In colloquial speech such constructions are frequent and arise from speed of delivery and economy of effort. The omitted element can usually be recovered by considering the context of what has been said.

e.g. *You feel all right? Anything wrong, or what?*

Being a typical colloquial speech phenomenon ellipsis is also used in author's narration where it bears definite stylistic functions.

e.g. *And there was a sparkle of yellow jasmine by the door; the closed door. But no sound; no smoke from the chimney; no dog barking.*

## Aposiopesis

It is a sudden and dramatic breaking off of a thought in the middle of a sentence as though the speaker were unwilling or unable to continue. Both elliptical points (...) and a dash may mark it in print.

e.g. *"Oh, I want to help you, Andrew, only - do you really believe" - Baumer took a deep breath. Then, low voiced, he replied, "I knew a..."*

As is seen from the examples a sudden break in the narrative may convey doubt, indecision sometimes - anger, threat, thus carrying an emotive function. When used in the author's speech or personages' inner dialogues aposiopesis promotes the creation of emotional tension.

e.g. And yet - his whole alibi depends on her word. But in that case -.

## Question-in-the-Narrative

It is a question asked solely to produce an emotional effect. The answer is either self evident or immediately provided by the questioner.

e.g. *But if you can't help yourself, who can? I suppose nobody.*

Such questions help maintain closer contact with the reader or with the listener. They are much favoured by orators for an obvious advantage of taking over the initiative and, by mere verbal trickery, of making people believe that the thoughts imposed on them are their own thoughts.

## Represented Speech

English writers use three ways of reproducing actual speech:

- 1) direct speech-representing actual speech as it is;
- 2) indirect speech-representing actual speech through the author's speech;
- 3) represented speech, also related by the author, combining lexical and syntactical peculiarities of colloquial and literary speech. Represented speech reproduces the spoken words or thoughts of a character almost directly, but still within the author's speech.

e.g. *It was funny to think that in a few hours she would be someone else, someone's wife...what did that mean? Who would she be then?*

Represented speech in the passage conveys the thoughts of a person that were never actually pronounced. The use of represented speech is a powerful device in the hands of writers; it presents the words and even the inner speech (thoughts) of personages more vividly and emotionally than indirect speech. Represented speech may be marked by certain grammatical features:

- the tense-forms of the verbs are switched from the present to the past;
- personal pronouns are changed from the 1st and 2nd person to the 3rd person;
- but the syntactical structure of the utterance doesn't change.

There are two major types of represented speech: uttered represented speech and unuttered represented speech or inner monologue.

## Uttered Represented Speech

e.g. *Then Barley himself was distracted while he tried in his passable French to explain to a tall Palestinian that no, he was afraid he was NOT a member of the Peace Group, old boy, and alas NOT me manager of the hotel either.*

In this example the URS proper begins with the word *no*. Like author's narration it lacks inverted commas and is marked by preservation of the third person instead of the first person and the Past Tense instead of the Present. The peculiarities of the character's speech are as follows: colloquial address *old boy*, the use of the word *no*, which is indicative of the dialogue in progress, the repetition of the particle *NOT* and the interjection *alas* to show the emotional state of the speaker.

**Unuttered Represented Speech or inner monologue** reflects the feelings and thoughts of a character. It resembles indirect speech in shifting tenses (from present to past) and the pronouns (from the first person to the third person) but it also retains some features of direct speech, such as: direct questions, elliptical constructions, breaks, exclamatory words, colloquialisms, etc.

e.g. *Unhappily, Andrew began to compound an antipyretic mixture. Spirits of nitre, salicylate of sodium – where the dickens was the soda sal? Oh! there it was!*

Sometimes the shift from the author's speech to the represented speech may be difficult to detect.

e.g. *"She had not realised till lately how ill to loose they were, these bonds of love. But thank Heaven she had loosened them," where the only markers of inner monologue are emphatic these and thank Heaven.*

**Exercise 3. Define the type of syntactical stylistic devices based on particular use of colloquial constructions.**

1. And in the corner of his eye – an anxious blue blur was all that she amounted to – this woman he was deliberately ignoring. *Trouble* he was thinking as he laboured. *Avoid*.
2. But he was planning to take at least a week off, too, to help Diana and get to know their daughter... their daughter... their baby...
3. Why, why, he kept asking himself, why should Hudhes talk like this? Supposing the man had gone out of his mind, what was the cause of it all?
4. "You don't know were she has gone?" – "London, I'm sure. Shops and theatres."
5. On the hall table were a couple of letters addressed to her. One was the bill. The other ...
6. She was brought home on holidays and "grilled" as she had described it to Brad, about what she had learned, how was her French, and would she please explain the reason for her most recent math grade.

7. "At your age, you should strive for the bench, like your father and Brad. You don't need to be handling cases for all of California's liberal riffraff. THANK YOU, MOTHER." The call was typical of most of their exchanges.
8. No breakfast had she many a morning. No dinner many a noon.
9. He stood at the window. The wind was in the north; it was cold, clear, very blue sky, heavy ragged white clouds chasing across; the river blue, too, through the screen of goldening trees; the woods all rich with colour, glowing, burnished – an early autumn.
10. All at once, electrically, a terminal vibrated in his brain. Why didn't the swelling put on pressure? Because – now it was his heart that jumped! – because it was not true oedema, but myx-oedema. He had it, by God, he had it. No, no, he must not rush. He must go cautiously, slowly, be sure.
11. "I just work here," he said softly. "If I didn't –" he let the rest hang in the air, and kept on, smiling.
12. She had always thought that Diana was the prettiest of the three sisters. The best looking and the most capable... probably the smartest.
13. It (the hut) was all tidy, the corn put in the bin, the blankets folded on the shelf. The hurricane lamp on a nail.
14. – I'm going away for a while next month.  
– You are! Where to?  
– Venice.  
– Venice! With Sir Clifford? For how long?  
– For a month or so.
15. "Instead of asking themselves what is causing the headache or anaemia – He broke off sharply. "Oh! I'm sorry! I'm boring you."
16. He stood still, counting the sounds – a carriage passing on the high road, a distant train, the dog at Jage's farm, the whispering trees, the groom playing on his penny whistle. A multitude of stars up there – bright and silent, so far off! No moon as yet. Just enough light to show him the dark flags and swords of the iris flowers along the terrace edge – his favourite flower that had the nights own colour on its curving crumpled petals. He turned round to the house. Big, unlighted, not a soul beside himself to live in all that part of it. Stark loneliness!
17. King's Cross Road was preparing to go to sleep for the night. No lorries. Not a taxi. A tram car, two tramcars crammed with passengers. A few footfarers, mostly couples.
18. And Mrs. Bolton would come to Wragby at once, if Dr. Shardlow would let her off. She had another fortnight's parish nursing to do, by rights, but they might get a substitute, you know.
19. Oh, the more angel she, and you the blacker devil.

20. She had given up all her dreams. And what was there to look forward to now? Nothing. All she ever wanted were children...but she had also wanted Andy.

#### GROUP 4. STYLISTIC USE OF STRUCTURAL MEANING

Both rhetorical question and litotes are devices, based on the effect of transposition. What is transposition? Broadly speaking, transposition is placing a language sign in the surrounding which is unusual for its functioning.

##### Rhetorical Question

**Rhetorical question** is a good example of the effect of transposition: orators sometimes use a sentence that has the form of a question instead of an exclamation. Rhetorical question is one that expects no answer. It is asked in order to make a statement rather than to elicit a reply.

e.g.: *If both ways led to terror and death, what good lay in choice?*

Simultaneous realisation of two meanings – that of a question and of an assertion endows the utterance with an emotional charge. The effect is the strongest with negative-interrogative sentences which are capable of implying various shades of emotive meaning and modality.

e.g. *Are you not much better than they?*

Rhetorical questions are most frequently used in dramatic narration and in publicistic style.

##### Litotes

**Litotes** is a device whereby an affirmation is expressed by denying its contrary. Usually litotes presupposes *double negation* – one through a negative particle (no, not), the other – through a word with negative meaning.

e.g. *Not hopeless. Not without love. Not a coward. Not too awful.*

The stylistic function of litotes is to convey doubts of the speaker concerning the exact characteristics of the object, or a feeling, as in the following example: *I felt I wouldn't say 'no' to a cup of tea.*

**Exercise 4. Discuss the types and functions of stylistic devices based on the transference of structural meaning.**

1. It would have been more difficult if they had a child, not impossible, but harder to arrange.
2. How are they going to believe in abstinence if those who preach don't have their facts straight?
3. He drew his sword and stood face to face with Aragorn, surveying him keenly, and not without wonder.
4. She looked not at all unlike a girl appropriate to a big college weekend.
5. Couldn't she see that it was not the paltry sum which was at stake but the whole principle of justice?

6. But how was I to know then? What did I know of morphine? It was years before I discovered what was wrong. I thought she'd never got over her sickness, that's all. Why didn't I send her to a cure, you say? Haven't I? I've spent thousands upon thousands in cures! A waste. What good have they done for her?
7. Her attorney had told him, in no uncertain terms, that Mrs. Douglas was through with the marriage.
8. They had come a long way in less than two years and most of the trip hadn't been unpleasant. It just didn't feel like much of a marriage, but Charlie felt sure that would change now.
9. Can she have a normal life if her entire existence has been flaunted like a media doll?
10. What kind of doctor was he, to form at the very outset of his career, an attachment, which must hamper her future and was even now seriously interfering with his work?
11. Andy looked faintly uncomfortable, but the young couple seemed so at ease with them that, in a moment, neither he nor Diana really felt too awkward.
12. What was the good of discontented people who fitted in nowhere?
13. It suddenly felt as though they had something to celebrate, which was strange. But in a way they did. They had found each other again, and that was no small thing.
14. "Look what you did to Thanksgiving for everyone," Gayle said accusingly, and she wasn't wrong but without knowing it, they provoked it.
15. What sort of mother was she, she thought bitterly, to isolate one child in a sort of colour ghetto, to deny him the companionship of his own brother?
16. These days he was smoking far too heavily but what else was there to do? He dared not to think.

## SUMMARISING SECTION: SYNTACTICAL INTENSIFIERS

1. **Inversion:** complete / partial. The effect achieved: logical / emotive stress.
2. **Detachment:** the syntactical function of the isolated segment. What punctuation mark is used, what kind of stress is added to the meaning of the segment?
3. **Parallelism:** complete / partial. Its functions: rhythm-forming / supporting contrast / semantic equality of the parts / emotive intensification.
4. **Repetition:**
  - 4.1. **Lexico-syntactical:** anaphora / epiphora / anadiplosis. What element is repeated? What kind of stress is added?



- 4.2. **Lexical:** What element is repeated? The function of the device: rhythm-forming / intensification of a feeling / showing monotonous action/continuity of action.
- 4.3. **Synonymical:** What meaning is repeated? What meaning / nuance of meaning is added?
5. **Enumeration:** the basis for the concrete case of enumeration: dependence, cause and result/likeness/dissimilarity/sequence/experience (personal/social)/proximity.
6. **Climax:** logical/emotive/quantitative. What feature is stressed?
7. **Asyndeton:** Function: to show energetic, tense activities/to show a succession of minute actions.
8. **Polysyndeton:** Functions: to create the atmosphere of bustling activity / to show equal importance of enumerated elements.
9. **Aposiopesis:** Implications realised by the device: unwillingness to proceed/ uncertainty/implication ('speaking silence') / a warning/a threat/irritation.

## LEXICAL AND SYNTACTICAL STYLISTIC MEANS

**Summarising exercise.** Discuss the types of various stylistic devices used individually and in their convergence, analyse their role in providing additional information.

1. He was not that kind of a person, whatever else he has. He was not. He was not. He was not. The mere thought now caused a damp perspiration to form on his hands and face. He was not that kind of a person.
2. On the Exchange there were hurricanes, and landslides, and snowstorms, and glaciers, and volcanoes, and those elemental disturbances were reproduced in miniature in the broker's office.
3. Dead, he would have been safe. Wounded, he was caught like a rat.
4. Oh, what you say, now, of Stephen Blackpool, with a slight stoop in his shoulders and about five foot seven in height, as set forth in this degrading and disgusting document, this blighting bill, this pernicious placard, this abominable advertisement.
5. It had rained this last fortnight – the river was full, and in the water, collected round the little houseboat moored by his landing stage, were many leaves from the woods above, brought off by a frost.
6. Soft rustling against the closed shutters: the silken murmur of snow.
7. The sun was fully up by now, and hot on them, birds sang lustily and without restrained, and flowers smiled and nodded from either bank.
8. Jo and I are going to make fortunes for you all – me, being a writer and Jo an artist.

Can't wait and I'm afraid I haven't much faith in ink and dirt, though I'm grateful for your good intentions.

9. Both Venturer and Corinium TV corporations were turning out in force and dinner jackets for the first night.
10. While Mrs. Hill, fortified by a pot of strong tea and tremendous morning dignity, presided over the range: the best model of its kind and a Crabbtree's Patent Kitchener.
11. And the home had been happy with him, too, evidently, and was missing him, and wanted him back, and was telling him so, through his nose, sorrowfully, reproachfully, but with no bitterness or anger, only with plaintive reminder that it was there, and wanted him.
12. When it comes to buying perfume you really pay through the nose.
13. When you buy something for a song, you may have to face the music later on.
14. The soft snow turned the already frozen streets of Manhattan to gray slush and the icy December wind herded the Christmas shoppers toward the comfort of their apartments and houses.
15. The idea that his nephew's wife (why couldn't the fellow take better care of her -oh! quaint injustice! as though Soames could possibly take more care!) - should be drawing to herself June's lover, was intolerably humiliating.
16. Then came the tea and some more toasts. Then came tea and coffee and then the ball.
17. He rolled about, stuffing the pillow into his mouth, helpless, out of control, while she clang to the dressing table, shaking, sore with laughter, begging him, deliriously, to stop or she would expire.
18. I saw that this was a turning point. Or probably not.
19. ... They were on their way again, having seen everything. Everything. The sloping lawns, like a green oasis in the mountain desolation. The groves of trees. The tombstones in the grass. The Pets' Cemetery, with its marble group.
20. At twenty-seven she still felt so young, and yet at times so old.
21. If it wasn't so tragic I'd laugh. If it wasn't so comic I'd cry.
22. There were six other candidates waiting to go in with me, who illustrated the types fairly commonly seen in viva waking-rooms. There was the Nonchalancy, lolling back on the rear legs of his chair with his feet on the table. Next to him, a man of the Frankly Worried class sat on the edge of his chair tearing little bits off his invitation card and jumping irritatingly every time the door opened. There was the Crammer, fondling the pages of his battered textbook in a desperate farewell embrace, and his opposite, the Old Stager who treated the whole thing with the familiarity of a photographer at a wedding. He had obviously faded the examination so often that he looked upon the viva simply as another engagement to be fitted into his day.
23. "Number Three Oh Six?" - The secretary whispered without looking up from the book. - "R. Gordon?" - "Yes," - I croaked.

- The world stood still. The traffic stopped, the plants ceased growing, men were paralysed, the clouds hang in the air, the winds dropped, the tides disappeared, the sun halted in the sky. "Pass," – he murmured. Blindly, like a man just hit by a blackjack, I stumbled upstairs.
24. All you can think of is picking over the garbage pail and finding fault – I didn't find fault! I found some good food being wasted.
  25. "That's the nature of a silent infection." Dr. Johnston explained. "And an IUD is most often the culprit. Unfortunately, it's not uncommon. No pain, no sign, no fever, but an infection so severe that it destroys the lungs".
  26. Stopping by woods on a snowy evening (by R. Frost)
 

Whose woods are these I think I know,  
His house is in the village though;  
He will not see me stopping here  
To watch his woods fill up with snow.  
My little horse must think it queer  
To stop without a farmhouse near  
Between the woods and frozen lake  
The darkest evening of the year.  
He gives his harness bells a shake  
To ask if there is some mistake.  
The only other sound's the sweep  
Of easy wind and downy flake.  
The woods are lovely, dark and deep  
But I have promises to keep,  
And miles to go before I sleep,  
And miles to go before I sleep.
  27. I am writing this book because I understand that 'revelations' are soon to appear about that great man who once was my husband, attacking his character and my own. The greater his name the worse the stories.
  28. Soames looked. In spite of himself, something swelled in his breast. To live here in sight of all this, to be able to point it out to his friends, to talk of it, to possess it! His cheeks flushed.
  29. In a sitting-room on the ground floor, ensconced in an armchair with her back to the light, was the owner and mistress of the state, a white-haired woman of not more than sixty, or even less, wearing a large cap.
  30. Everyone walked around in a daze. Something worse than 1984 had happened.
  31. "This is the sort of place your friends frequented," he was saying, silently.
  32. "How is my sweet mom? Haven't seen you since the Ice Age."
  33. It was the first time a mink coat had ever walked into his office.
  34. Wladek left the carriage, feeling a little safer under his new old coat.
  35. "Now, just you taste that, Mr. Angel Pavement," she commanded, giving him a little glass.
  36. Jumbo was born with a gold card in his mouth.

37. "Do you love me," he asked softly looking into the eyes that were always so sad now, so empty, so broken. Everything inside her had been scorched and burned and torn from her soul and there were times when he thought there was nothing left but ashes.
38. Nothing was ever clear-cut in her life, the choices were always so damn different, the prices to be paid so high, the risks *so* great ..., except with Charlie. He was offering her everything, everything she had thought she wanted years before... or should now. Security, a nice place to live, a nice guy to take care of her, no worries, no headaches.
39. Just then the Beeders came in, Sir William and Lady. Big man with bald head and monkey fur on the back of his hands. Voice like a Liverpool dray on a rambling bridge. Charming manners. Little bow. Lady tall, slender, Spanish eyes, brown skin, thin nose. Greco hands. Collector piece.
40. Who can understand religion unless he has sinned? Who can understand literature unless he has suffered? Who can understand love unless he has loved without response?
41. Never can there come fog too thick, never can there come mud and mire too deep, to assort with...
42. Andy gently squeezed her hand, and the minister solemnly addressed the congregation, reminding them of why they had come, of their awesome responsibility as family and friends to support the young couple in their vows, for better or worse, in sickness and in health, for rich or poor, until death did them part.
43. The magazine was still new and the opportunities were acting. The salary was good, the people were nice, the working conditions were great, and they gave her a fabulous office. Within months she was running shoots and hiring photographers, and flying off to look at extraordinary homes in exotic locations. She even got back to Paris now and then, and London. She shot one issue in the south of France, another in Gstaad. And of course New York, Palm Beach, Houston, Dallas, San Francisco, and other American cities. To anyone who didn't realise what hard work it was, it looked extremely glamorous and so did Diana.
44. The house which Mrs. Arab decided to enter had a full, but not an extraordinary share of experience of human life. There were 3 floors of it. ON the ground floor lived a meat salesman, his wife and 3 children, the eldest of whom was 5 years of age Three rooms and some minute appurtenances on this floor.... On the first floor lived a French-polisher, his wife and 2 children, the eldest of whom was 3 years of age. One child less than the ground floor family, but the first floor was about to get level in members. Three rooms and some minute appurtenances on this floor. On the second floor lived a middle-aged dressmaker, alone. Three rooms and some minute appurtenances on this floor.
45. Every leaf of the vegetable having already been consumed, the whole field was in colour a desolate drab; it was a complexion; without features, as if a

face, from chin to brow, should be only an expanse of skin. The sky wore, in another colour, the same likeness; a white vacuity of countenance with the lineaments gone. So these two upper and nether visages confronted, each other all day long, the white face looking down on the brown face, and the brown face looking up at the white face.

46. Year after year, week after week, he went to Timothy's, and in his brother's front drawing-room – his legs twisted, his long white whiskers framing his clean-shaven mouth – would sit watching the family pot simmer, the cream rising to the top: and he would go away, sheltered, refreshed, comforted, with an indefinable sense of comfort.
47. They saw there, where the village of Sirnos had been, the white rubble of dead and destroyed buildings. It was complete and flat. There was nothing but the blue road. Nothing, rubble, dirt, whiteness, silent dust and nothing.
48. What is mind? – No matter.  
What is matter? – Never mind.
49. I think the girl herself is a bit of a miracle. Anyhow, she is the last card left in our hands. Better play her than throw up the game.
50. He was not unaccustomed to this kind of fixed and curious security.
51. She could win big. Or lose hard.
52. Approve he might not, of that she was well aware.
53. She was in fact a woman of forty (charming age, but not one that excites a sudden and devastating passion at first sight).
54. If Katharine went into a picture with Beau ..., then her career in the movies was not merely launched, but would be jet-propelled. Meteoric.
55. He found himself thinking instead of Nicholas Latimor, and not with little affection.
56. The more I see of men, the more I like dogs.
57. Mason was not displeased, and neither was his stomach.
58. It was a bad time of day, and in places the traffic crawled like a wounded snake.
59. If you want to be seen – stand up,  
If you want to be heard – speak up,  
If you want to be appreciated – sit down  
and shut up.
60. Benny was wordless. No velvet dress, no lovely soft crushed velvet that you could stroke, with its beautiful lacy trim. Only horrible harsh rough things like horse hair. Nothing in a misty pink, but instead good plain sensible colours. And the shoes! Where were the pumps with the pointed toes?
61. One big happy family they were not.
62. ... there are a great number of spirited young bloods upon town who pay a much higher price than Mr. Chitling for being seen in good society.
63. "If he" – he pointed with his skinny fore-finger up the stairs – "is so hard for you (he's a brute, Nance, a brute-beast), why don't you ..."

64. Russ opened his mouth to argue, then shut it on second thought. She could be right, he mused. Why else would he have turned around, dashed back home to get his car and gone in search of a woman he'd determined needed his help, when in fact she appeared to have been perfectly capable of helping herself.
65. Let's get out priorities straight. First, her thirty pieces of silver.

### CHAPTER III. MORPHOLOGICAL STYLISTICS

**MORPHOLOGY** is a branch of linguistics concerned with the structure of words, word formation, including the origin and function of inflections and derivations, parts of speech and their categories.

On the level of morphology stylistics studies the use of forms of parts of speech in certain, unusual for them grammatical meanings. This kind of usage is called *transposition*.

In most cases of transposition there takes place the breaking of typical grammatical *valency* which gives the speaker an opportunity to sound more expressive and emotional, more original and unusual.

There are different approaches to the notion of transposition.

On the one hand, it is understood as transition from one part of speech into another (in lexicology) or the formation of words with the help of suffixes, the so-called occasional words or coinages (the term of prof. V.A. Kukhareenko).

e.g. *Don't just book it! Thomas Cook it!*

*He was unlovable.*

On the other hand, a narrower approach (in stylistics) deals with the unusual valency of words and the unusual usage of grammatical categories.

Ch. Ballie called this kind of transposition *functional transposition* – when a word still preserving its semantic meaning changes grammatical meaning, acquiring a new function or category.

If transposition causes a change in semantic meaning too, it is called *semantic transposition*. Transposition is called *implicit* if it takes place without any special means or transpositional signs – like prepositions or conjunctions. In this case it is related to A.I. Smirnitsky's "theory of *conversion*".

e.g. *In for a penny, in for a pound (where in is a verb).*

Another approach can be found in the works of S. Kartsevsky who understood transposition as changing the use of words, putting them in unusual functional conditions, and discriminated between *semantic* and *grammatical* transposition. Semantic transposition being the case: *He is a fish*. By grammatical transposition he understood changes in the use of grammatical forms: *I was just being cunning*.

The theory of transposition acquired new development in the works of E. Shendels and A. Bondarenko; they base it on *morphological forms* or *categories*. The main point here is that since morphological categories are based on *opposition*, so transposition takes place within these oppositions, like in the verb within the opposition the common / the continuous aspect. As a result of it, a member of opposition undergoing the process of transposition acquires secondary function or meaning.

Each part of speech, depending on its categories and the way they are expressed has its own peculiarities in transposition.

## THE NOUN

In English, the noun has the categories of case and number. It is also classified into:

animate / inanimate

proper nouns / common nouns

class / abstract, material

Expressive potential of the noun is, first of all, connected with the unusual use of case and number. The genitive case, as it is known, is formed with the help of "s" which is added to nouns denoting animate / living beings. With nouns denoting inanimate objects the meaning of belonging is expressed with the help of an "of-phrase".

When this is violated we have a case of transposition. It very often takes place with nouns denoting time.

e.g. *He was ready to rise at a **moment's** notice.*

The genitive case may also serve as a contextual indicator of personification.

e.g. *Winifred remembered ridiculously the flower in her window-boxes after a blazing summer day: the way they lay, or rather stood – parched, yet rested by the **sun's** retreat.*

Even rather trite cases of personification with names of countries and towns make the utterance somewhat elevated.

e.g. *"Men!" said Timothy, "you don't want men – wastin' **the country's** money."*

Another violation of typical valency is in adding "s" not to a word, but to a group of words. Sometimes it creates a humorous effect due to the logical incompatibility of words standing together.

e.g. *George looked slowly at **the man of the world's** fattish, sallow face, and a little grim smile lurked about the curves of his cheeks and his heavy-lidded eyes.*

e.g. *He is the niece, **I told you about's** husband.*

As it is seen from the examples given above] the genitive case adds more expressiveness to the utterance than the of-phrase would have done.

The category of number may also create emphasis by breaking traditional valency norms, as in fiction and everyday speech the use of the category of number often is stylistically relevant.

The general rule has it that the noun in English has 2 forms – the singular and the plural. There are some restrictions in their use: proper names. Abstract and material nouns have only one form, namely: the singular. Lifting these restrictions considerably broadens the possibilities of stylistic use of such forms and makes the text more expressive and emotional.

Besides, abstract nouns used in the plural turn into countables, thus, becoming more concrete and vivid.



e.g. "Well," said Emily with calm, "you shouldn't get into such **fusses** when we tell you things."

The larks **sprang** in front of his feet, the air was full of butterflies, a sweet fragrance rose from wild **grasses**.

The sappy scent of the bracken stole forth from the wood, where hidden in **depths**, pigeons were cooing.

Material nouns used in the plural create the effect of imagery and subjective expressiveness.

e.g. He lit one of his rare cigarettes, with a sense of injury that **Fate** should be casting his life into outlandish **waters**.

**Proper names** used in the plural make us think of them as class nouns, emphasize the insignificance of people mentioned casually:

e.g. There was old Jolyon in Stanhope Place, the **Jameses** in Park Lane, **Swithin** in the lovely glory of orange and blue chambers in Hyde Park Mansions, the **Soamses** in their nest off Knightsbridge; the **Rogers** in Prince's Gardens.

These were examples of imagery expressiveness, but we should also mention intensifying expressiveness when a noun used in the plural already has the meaning of plurality in its denotation.

e.g. ... still he kept his health wonderfully ... and Miss Fleur was a pretty little thing ... she was; she'd marry; but **lots of people** had no children nowadays.

Other cases of transposition are *personification* and *animalification* (or *zoonimic metaphors*) when characteristic features of human beings or animals are ascribed to inanimate objects, which is grammatically supported by the use of personal pronouns 'she, he' instead of 'it', and the use of verbs such as 'to think, to smile', and capitalisation.

e.g. And Nature with **her** quaint irony began working on him one of her strange revolutions, following **her** cyclic laws into the depths of his heart.

As to the rushing down to Wales to visit the young man's aunts, he fully expected they were **old cats**.

Zoonimic metaphors may carry either negative (as in the previous example) or positive connotations. Compare:

e.g. Val contemplated her cheek resting against the horse's nose, and her eyes gleaming round at him. "She is really **a duck**," he thought.

"What **asses** people are!"

Other nouns used as zoonimic metaphors are: *fear, beast, donkey, mule, pig, shark, swine, toad, wolf* (compare the Russian *засточка, корова, свинья, козел, голубка, поросенок, голубь, орёл, соловей*).

Stylistic possibilities of the grammatical categories of the noun are considerably broadened by various meanings of the article. Changes in the

meanings of abstract-concrete nouns, class nouns, proper names connected with the stylistic orientation of the utterance, enrich the stylistic resources of speech. Thus, proper names are normally of used without articles, except in cases like (a) the definite article used with the name of the whole family, and (b) the indefinite article used in its introductory function. Both these cases have a definitely colloquial colouring. Here we can also refer to metonymical usage with the indefinite article of proper names denoting a work of art, or a thing made by a certain person.

e.g. *Winifred stole down to the little dark study, chiefly remarkable for  
a Canaletto.*

The indefinite article with the proper name may also have a metaphorical evaluative meaning, turning it into a class noun. It is a case of *antonomasia*.

e.g. *"Men!" said Timothy, "you don't want men – wastin' the country's money. You want a Napoleon, he'd settle it in a month."*

The indefinite article before a proper name may denote that the person belongs to a certain family.

e.g. *It is in the nature of a Forsyte to be ignorant that he is a Forsyte; but young Jolyon was well aware of being one.*

The definite article before a proper name may have an expressive function and show that the person is well-known – either famous or notorious.

e.g. *"Dear Katherine. Katherine Tempest," he said, and waited expectantly. When he observed Francesca's blank expressions, he added with a knowing look, "The Katherine Tempest."*

The use or absence of the article in enumeration may also be stylistically relevant.

The use of the definite article in the example below attracts the attention of the reader to the adjectives in postposition, makes them more important for the characterization of the personage.

e.g. *Aunt Hester, the silent, the patient, that backwater of the family energy sat in the drawing room, where the blinds were drawn.*

The absence of the article before a class noun in the singular is a break of the norm. It renders the highest degree of abstraction and generalization.

e.g. *He led a lonely life of 'make believe' during those five years of summer weather, with gun, wigwam, water and canoe.*

## THE PRONOUN

Stylistic functions of the pronoun also depend on the deviation from traditional and situational denotation. There are several classes of pronouns: *personal, possessive, demonstrative, relative, indefinite*. Transposition of the pronoun is made by changing the sphere of use of the *pronouns* belonging to different classes. From the point of view of stylistics the most important are *personal, demonstrative and indefinite pronouns*.

The indefinite pronoun *one* may be used instead of the first person singular pronoun *I*, which makes the utterance sound more philosophical, abstract and generalized.

e.g. *One gets nothing in the world without paying for it.*

*Silence he had found better for all parties; one didn't make a fool of oneself.*

Instead of the pronoun *one*, sometimes the pronoun *you* is used in its generalizing function. In this case the reader is included in the situation, as it were:

e.g. *"Let a woman into your plans," pursued Soames, "and you never know where it'll end."*

In familiar colloquial style the same function may be fulfilled by the nouns *a man, a chap, a fellow, a baby*.

e.g. *When a man has something good to live for it is astonishing how sober he becomes.*

*How should a baby know? (low coll.)*

*If a body met a body*

*Going through the rye.*

*If a body kissed a body.*

*Should a body cry? (R. Burns)*

Archaic forms of the pronouns *ye (you)* and the form of the second pronoun singular *thou* are used to emphasize the dialectal character of speech or the official language of a lawyer. They may be also used in poetic and religious style.

e.g. *Besides, he's bound by precedent to give ye your divorce, if the evidence is satisfactory* (says a lawyer).

*Annette murmured: "Thou art sentimental, Maman" (the speech of a foreigner).*

Stylistic possibilities of the pronouns *he, she, his, her, it* are revealed when *he* and *she* are used as formal indicators of personification.

e.g. *The ship, for her part, began to think about discharging her mixed cargo.*

Conversely, the use of *it* instead of *he* or *she* refers living beings to the class of inanimate objects (the case of *depersonalization*), thus adding humorous, ironical or affectionate colouring to the utterance.

e.g. *He heard a tiny sound. He rushed to the door and opened it. Oh! What a lovely thing came in!*

- *"I want to show you my fancy dress," it said. John drew a long breath and leaned against the door. The apparition wore white muslin on its head, a fichu round its bare neck over a wine-coloured dress, full out below its slender waist. It held one arm akimbo, and the other raised, right-angled, holding a fan!.. "*

Demonstrative pronouns *this* and *that* point to some objects singling them out of their class. If they don't have this function, they acquire emotive and expressive function:

e.g. *Before each had asked himself: Come now, should I have paid that visit in that hat?*

Particularly expressive is the combination of a demonstrative pronoun with a possessive pronoun in postposition.

e.g. *To Soames this was another grievance. He hated that pride of hers, and secretly dreaded it.*

The degree of expressiveness may be made even higher with the use of an epithet with stylistically neutral possessive pronouns:

e.g. *They'd better put a search-light on to where there're all going. And light up their precious democracy.*

Stylistically charged is, also, the somewhat specific use of the pronoun *we*:

a) in scientific prose style it is used instead of I (the so-called '*we-of-modesty*', or '*Pluralis Modestiae*');:

e.g. *Let us assume, that ...*

*We came to a conclusion, that ... ;*

b) in the high-flown language of the Royal acts, manifests the plural of majesty or *Pluralis Majestatis*.

e.g. *We, Elizabeth II,*

c) to create an intimate atmosphere between interlocutor.

e.g. *How are we feeling to-day?* (a doctor speaking to his patient);

d) the plural of humility (in the speech of uneducated people, as, for instance, in Eliza Doolittle's remark.

e.g. *Oh, we are proud.* (Compare the Russian, *Мы, стало быть, деревенские...*)

## THE ADJECTIVE

The adjective has only one grammatical category of comparison which renders the degree of intensity of a feature expressed by the adjective. The adjective in English has 3 degrees of comparison: the *positive* – the *comparative* – the *superlative*. There are two ways of forming degrees of comparison:

a) with the help of suffixes - *er*, - *est* (synthetical way);

b) with the help of words *more* and *most* put before the adjective (analytical way).

The first is usually used with one- or two-syllable words; the second – with longer adjectives. Violation of these rules leads to more expressiveness.

e.g. *Difficult to believe it was so long ago; he felt young still! Of all his thoughts, as he stood there counting his cigars, this was **the most poignant, the most bitter**.*

Some adjectives form degrees of comparison in a suppletive way, by changing the root (vowel):

good – better – the best

bad – worse – the worst

This rule may be broken, too.

e.g. *The little thing, – Irene was taller than herself, and it was real testimony to the solid worth of a Forsyte that she should always thus be 'a **littler thing**' the little thing was bored.*

The indefinite article before the superlative degree makes the utterance more emotive and its grammatical meaning is changed – it shows an indefinitely high degree of some feature. This case is called *elative*.

e.g. *They themselves were longing to ask Soames how Irene would take the result, yet knew that they must not. And what, too, would June do? This, also, was **a most exciting** if dangerous speculation.*

The category of degrees of comparison is relevant only for qualitative and quantitative adjectives. The use of it with other adjectives results in transposition.

e.g. *And because the time was getting shorter, each day was longer and **more golden** than the last.*

Transposition takes place, also, in the case of transferred epithets (or metaphorical epithets). It occurs when adjectives, usually applied to human beings are applied to inanimate objects. In most such cases the phrase acquires negative or ironical connotations.

e.g. *Why didn't he grow the rest of those **idiotic little moustaches**, which made him look like a music hall buffoon?*

Sometimes violation of the standard grammatical form may be used by the author as a means of speech characterization of a personage as, for example, in the sentence below.

e.g. *The Austrian shook his head. "Your father is a very nice old man **the most nice** old man, I ever see."*

## THE VERB

The verb categories – the category of tense and the category of aspect may also be subject to transposition and used as a means of expressiveness.

One example is the so-called 'historical' (praesens historicum) or 'dramatic' present – when the use of the present tense forms are used with reference to past

events. Present tense creates a certain artistic illusion: the past events are described as if they were taking place in the present.

Here is an example of what the call 'historical present'.

e.g. *What else do I remember? Let me see. There comes out of the cloud our house, our house not new to me, but quite familiar, in its earliest remembrance. On the ground-floor is Pegotty's kitchen, opening into a back yard...* (Ch. Dickens)

The extract reproduced us the author's narrative. Charles Dickens depicts past events as if they were in the present.

The continuous aspect instead of expected common aspect sounds much more expressive and may render various emotions of the speaker—irritation, wonder, surprise, bewilderment.

e.g. "They tell me *she's always hanging about for this young Bossiney.*"

*Old Jolyon grumbled out. "Think of you – I'm always thinking of you, but you don't think of yourself, you don't think what you're letting yourself in for."*

*You are not really suggesting that, are you?*

*Are you being funny?*

Transposition with verbs may have functional stylistic meaning when it is used to characterize the personage's speech (as the speech of an uneducated person).

e.g. *I think he overheard something. I've took him in a negus.* [ni:ɡʊs]

ГЛИНТВОЙН

When archaic verb forms are used such as *dost*, *hast* – for the second person singular, and *doth*, *knoweth* – for the third person singular, or *hadst*, *didst* – for the past tense (Thou lovest righteousness, and hatest quickness), they either reflect peculiarities of dialectal speech or add highly literary, bookish flavour to the speech of the character.

We can also refer to transposition such cases of "faulty grammar" as: *I, he, we ain't; I says.*

## EXERCISES

**Exercise 1. Point out cases of transposition in nouns in the following examples.**

1. ... for she has gone to the pictures as the guest of one Harry Gibson, Minnie Watson's friend's friend.
2. After some three-quarters of an hour the door opened, and the Badger reappeared, solemnly leading by the paw a very limp and dejected Toad.
3. I understand that it has been suggested to you that if you release the company stock, there will be more than sufficient moneys to be to satisfy our loans.
4. Experience taught him that a generous Hélèn was a dangerous Hélen.
5. These were a pack of the young marrieds, the success-prone ones.

6. Have you heard of a Somebody Scott Blair, by the way?
7. Of the passers-by, the younger ones wore jeans and sneakers, but their elders were still huddled in their warms.
8. "Oo, mother, you can't have mixed it properly," cried the fastidious Edna.
9. I don't want to get into all the whys and wherefores.
10. I came out of nowhere into the here.
11. Griffin, she isn't short of a few bucks. She's Lili – the actress, the Lili.
12. George looked slowly at the man of world's fattish, sallow face.
13. Of all forms of property their respective healths naturally concerned them most.
14. Monsieur is a real Monte Cristo.
15. In the boy, the Darthy and the Forsyte were struggling.
16. – John and Fleur! Two little lame ducks – charming *callou* yellow little ducks.
17. "This fellow," he thought, "may not be a scamp; his face is not a bad one but he's a queer fish."
18. One of them (young Roger) had made an heroic attempt to free the rising generation, by speaking of Timothy as an "old cat".
19. Mrs. Liversedge, with a sense of the fitness of things, had given a musical tea in his honour.
20. John would do something some day—if the Age didn't spoil him – an imaginative chap!
21. Along the rails a man was walking so fast that people stared after him when he passed. "Look at that ass!" – said Soames," he must be mad to walk like that in this heat!"
22. Nothing if not morally courageous, Irene walked straight up to her former friend, kissed her cheek, and the two settled down on a sofa never sat since the hotel's foundation.
23. The grey light clung about the trees of the square, as though Night, like a great ... moth had brushed them with her wings.
24. Morals had changed, manners had changed, men had become monkeys twice-removed, God had become mammon – Mammon so respectable as to deceive himself.

**Exercise 2. Point out cases of transposition in adjectives in the following examples.**

1. Euro Disneyland, Europe's biggest, drop-dead-gorgeousest theme park.
2. It was meatiest place Miss Matfield had ever seen.
3. Now the sight of her in the miniest of miniskirts ... was too much for him.
4. Look here! Do you see this? Isn't it a most wonderful and extraordinary thing that I can't call out at a man's house but I find a piece of the poor surgeon's friend on the staircase?

5. This is getting cockeyder and cockeyder.
6. I'm in love with the rippingest girl in England.
7. She was certainly the refinedest-looking person.
8. "I think this story-writing is the foolishhest yet," scoffed Marilla.
9. His shoulder-length hair was blackest black, his blue eyes shadowed so that they appeared black as well.
10. Discrimination had always been an art in French society where standing is so finely calibrated that even among dukes, three – Brissac, Uzès and Luynes – are more ducal than the others.
11. Irene smiled. And it was as if something shone through; not merely spiritually – serener, completer, more alluring.
12. ... Tula makes the bestest dessert in the whole, whole world (Toby, a child of 5).
13. The new Clariot report says that the trend towards blonds is hotter than ever, not the streaked blonde but the total blonde, the blonder-than-ever blonde.
14. I shall go and lose myself among the narrowest streets I can find, and not stop till we come to the very out-of-the-wayest house I can set eye on.
15. This was the most unkindest cut of all.
16. God, things are going to get into the dammedest mess without Dana.

**Exercise 3. Point out cases of transposition in pronouns in the following examples.**

1. "I wanted to move to Paris once," Madam Dupré said.  
"Why didn't you?"  
Madam Dupré shrugged her shoulders elegantly. "One falls into a trap. One is too comfortable. One is afraid of adventure. Of starting anew." She paused. "Or one doesn't have enough talent."
2. Well, Mr. Gibson was telling me this boy of his is attending three evening classes a week.
3. Page smiled wearily. "Do I look that bad?"
4. If one could take Arnold's statements as being the truth, the whole of it and nothing but ...
5. Being an optimist after you've got everything you want doesn't count.
6. One would have to travel a long way to see her equal.
7. ... as one grows indifferent to the glory of the sun just because he is there every day.
8. How mysterious women were! One lived alongside and knew nothing of them. What could she have seen in that fellow Bossiney to send her mad?
9. He caught some words of Irene's that sounded like: "Abandon hope all ye who enter here!"



10. Yes, and that fellow, his cousin Jolyon, who had gone off with her was looking very shaky, they said.
11. He had known but one real passion in his life – for that first wife of his – Irene.
12. “You ought to know best,” Jolyon said. “But if you want a divorce it’s not very wise to go seeing her, is it? One can’t run with the hare and hunt with the hounds.”
13. They had all done so well for themselves, these Forsytes, that they were all what is called “of a certain position”.
14. In this house of his there was writing on every wall.
15. Half a minute later Benny’s father came in full of anxiety. “I haven’t missed it, we’re not too late?”

**Exercise 4. Point out cases of transposition in verbs in the following examples.**

1. You’re being juvenile.
2. I’m sure that Mr. Brennon wasn’t being deliberately malicious.
3. Methinks the lady doth protest too much ... (*W. Shakespeare*)
4. Look who is being moral!
5. Am I being unforgivingly offensive?
6. “I hope we’re being overly cautious,” Stone said, “but we’ve got to be ready for anything.”
7. As one looks on some American river, quiet and pleasant, knowing that an alligator perhaps is lying in the mud with his snout just raised and indistinguishable from a shag of wood – so Soames looked on the river of his own existence.
8. “He’s fond of her, I know,” thought Soames. “Look at the way he’s always giving her things.”
9. What June had taken for personal interests was only the impersonal excitement of every Forsyte who hears of something eligible in danger of passing into other hands.
10. You are not crying, are you?

**Exercise 5. Point out cases of transposition in word-formation (morphemic foregrounding) in the following examples.**

1. His ancient sports coat was older than he was, and as he came into the room you knew he took pleasure in being unspectacular.
2. He was ... a professor at Dublin University. Whatever it was that he professed, it was something that did not keep him for a great deal of his time at the University.
3. I gather that you are underwhelmed.
4. The traffic in and out of the shop was heavy, but the buyers were less plentiful than the lookers and askers.
5. “You needn’t ‘sir’ me quite so much,” he added.

6. It was interesting for an old people-watcher like me.
7. Florentina felt very ungrown-up and wondered if Saint Joan had been so unhappy when she lost her beloved France.
8. Maybe I think of the cartoon because we're all so unwonderful.
9. Tomorrow night there was a party at the Davies', and the next night one at the Eatery, where Jill and her friends had all waitressed.
10. She was wondering how I could have been so weak and unprincipled and unloving as to have not only entertained the thought, but acted upon it.
11. And how had the good Samaritan been awarded? Why, by getting to witness her departure – her umbrellaless dash down the steps while pursued by-well, whoever the guy was.
12. His office must be close, because I wait less than a minute before he's all over me with handshakes and how-are-you's?
13. He had never heard a piece of music before that gave such an impression of thinness, boniness, scragginess and scratchiness.
14. "Trouble was," said his lordship, "that old boy thought it was a love letter. Didn't undecieve him."
15. I hope the examples I gave her will keep my twenty-three-year-old correspondent from developing into an order-giver or a one-way hand-holder, but leave it to her, she'll find some kind of monkey wrench to toss into the machinery, and if she doesn't her husband will.
16. The grotesque ultimate of togetherness is the final loneliness of the human spirit.
17. Wiggar had done me the honour several years ago to accept me as a safe risk as far as his master's State of Single blessedness was concerned.
18. – Did he tell you that?  
– Not exactly, I found out.  
– You're quite a finder-outer.
19. You still a do-gooder, old buddy? Myself, I'm a do-badder. Every day in every way I'm doing badder and badder, as my dear old mother used to say.
20. We sit at home, or in the studio audience, and we're full of "you didn'ts and ought tos ... you should've's."
21. What are they parley-vooving about?
22. How do you intend to unmess this mess?
23. I'm what we call in Australia a "oncer" – I went once and never again.
24. He was unfeeling about the situation, not judgemental, but not involved.
25. The worst thing about friends is that they don't have the grace to disremember.
26. On Monday it was not unpromising: three times he declared that various aspects of the Summit preparations were not unpromising, and I was

moved in the end to conclude that if he should not unshortly leave that office, the not unbetter it would be for all of us, not unhim included.

27. Callie's choice of a gaudy restaurant turned out to be the high-ceilinged, chandeliered, tapestried, velvet-seated *La Reserve*.
28. "Open the book now and see what I wrote," Angela was still very teacherish.
29. His eyes rested on it fascinated, in the long minutes of brain nothingness it went up and up.
30. I would even take you out. You look take-outable.
31. Roger tells me you're house sitting at the museum.
32. "Thanks for your advice," she said unthankfully.
33. "I'm beginning to hate anyone stealing or destroying art."  
"Yeah, except you don't make a very believable hater, Mrs. Smith."
34. Arthur coming over the next day, read it grimly and turned an unbrotherly eye on him.
35. She told me Tait is unfond of cats.

**Exercise 6. Give Russian equivalents to the following English proverbs and sayings. Pay attention to the stylistic use of the pronouns *one* and *you* and the noun *man*.**

A	<ol style="list-style-type: none"> <li>1. One cannot be too careful.</li> <li>2. One can't see through a brick wall.</li> <li>3. One can hear a pin drop.</li> <li>4. One has to live too near a wood to be frightened by owls.</li> <li>5. One must draw the line somewhere.</li> <li>6. One's eye is bigger than one's belly.</li> <li>7. One never knows, but one hopes for the best.</li> </ol>
B	<ol style="list-style-type: none"> <li>1. You cannot judge a tree by its bark.</li> <li>2. You cannot teach an old dog new tricks.</li> <li>3. You can take a horse to the water but you cannot make it drink.</li> <li>4. You can't eat your cake and have it.</li> <li>5. You can't make omelette without breaking eggs.</li> <li>6. You could count them on the finger of your hand.</li> <li>7. You could have knocked me down with a feather.</li> <li>8. If you want things done, do them yourself.</li> </ol>
C	<ol style="list-style-type: none"> <li>1. A man can do no more than he can.</li> <li>2. A man is known by the company he keeps.</li> <li>3. A man of words and not of deeds is like a garden full of weeds.</li> <li>4. Man is to man a wolf.</li> </ol>

**Exercise 7. Indicate cases of transposition in the following examples:**

1. He was, indeed, a very different Toad from, the animal of an hour ago.
2. Shaved, dressed and lightly breakfasted, I was at the Hall of Justice in less than an hour.

3. From No. 10 to the White House, society has the same old anxieties.
4. A much happier Nell settles down to finish up the day's business.
5. I ain't done nothing wrong by speaking to the gentleman.
6. It was obvious that he was being cheerful and bright for the sake of it.
7. He's a dirty dog, y'know, Miss Matfield. This is the fourth letter he's sent explaining why he can't pay, and every time it's a different excuse.
8. ... his nose declaring at once that it had found itself in an unfamiliar atmosphere.
9. Well, you are a mean pig! How much are they? I like that, and after I've paid for the seats, too.
10. ... and apparently the girl's through all the money her father left her – these girls, my word, they think we're made of money!
11. It was tired of people, that little room.
12. These foreigners! What a question to put to a chap? What had it got to do with her, the nosy old hag?
13. I suppose you'd like me to give an account of that as well, wouldn't you?
14. London neither knew nor cared; nevertheless, there it was: Mr. James Golspie had arrived.
15. That girl of mine doesn't – the wilful, artful little devil.
16. She was a steamship of some 3,500 tons flying the flag of one of the new Baltic states.
17. Turgis said nothing, but he had no need to, for his face replied for him.
18. I'm ancient, but I don't feel it. That's one thing about painting. It keeps you young.
19. Some things have been lost sight of.  
And first, in the security bred of many harmless marriages, it had been forgotten that *L o v e* is no hot-house flower ... A wild plant that, when it blooms by chance within the hedge of our gardens, we call a flower; and when it blooms outside, we call a weed; but, flower or weed, whose scent and colour are always wild!  
And further – the facts and figures of their own lives being against the perception of this truth – it was not generally recognized by Forsytes that, where this wild plant springs, men and women are but moths around the pale, flame-like blossom.
20. He slumped his umbrella fiercely; yet he himself had followed Society's behaviour for fifteen years – had only to-day been false to it!
21. Of all his thoughts, as he stood there, counting his cigars, this was the most poignant, the most bitter.

22. Soames had chosen the furniture himself, and so completely that no subsequent purchase had ever been able to change the room's atmosphere.
23. "But you quite understand," he said, "that the house is costing me a lot beyond what I contemplated. I may as well tell you that I should have thrown it up, only I'm not in the habit of giving up what I've set my mind on!"
24. She knew a dog, it seemed, which some farmer near her home kept chained up at the end of his chicken-run, in all weathers, till it had almost lost its voice from barking!
25. And one felt that there were capacities for enjoyment about her which might yet come out.
26. "A Forsyte," replied young Jolyon, "is not an uncommon animal."
27. Soames hated Bosinney, that Buccaneer, that prowling vagabond, that night-wanderer.
28. But with Irene Time hardly seemed to deal at all - or such was his impression.
29. June was as changed as she could be, all through this Bosinney.
30. "And I compliment ye, Mrs. Dartie," went on Mr. Bellby: "ye're a natural gift for giving evidence."
31. One can't do that sort of thing after one's grown up, you know.

## CHAPTER IV. PHONETIC STYLISTICS

Each text is a continuum of sounds which constitute words, phrases, sentences ...

Sounds combined with meaning may create a certain aesthetic effect when they are (in a way) foregrounded.

Phonetic expressive means producing an emotional and aesthetic effect depend on the choice of words, their arrangement and repetition. They include alliteration, onomatopoeia, rhyme and rhythm.

Repetition of the same sounds – usually initial consonants of words or of stressed syllables in any sequence of neighbouring words is called **alliteration**.

e.g. *The woods are lovely, dark and deep ...* (R. Frost)

It is very important for English poetry and prose, as English has always been a highly alliterative language. The repetition of similar vowels, usually in stressed syllables is called **assonance**. Both *alliteration* and *assonance* as types of sound-instrumenting may produce the effect of euphony (a sense of ease and comfort in pronouncing or hearing) or cacophony (a sense of strain and discomfort).

**Alliteration** is deeply rooted in English and may be found in poems, songs, newspaper headings, titles of books.

e.g. *Pride and Prejudice* (J. Austin)

*The Posthumous Papers of Pickwick Club* (Ch. Dickens)

*Live and learn.*

*Wee Willie Winkie runs through the town,*

*Upstairs and downstairs in his nightgown.*

*The Perfect Blend of Fun and Flavour!*

In English phraseology there is a number of expressions based on alliteration.

e.g. *last but not least; forget and forgive;*

*good as gold ...*

It is also often used in advertisements:

e.g. *You shop, we drop;*

in proverbs and sayings:

e.g. *Spare the rod and spoil the child.*

**Onomatopoeia** is the use of words that seem to imitate the sounds they refer to (crackle, hiss, whack); or any combination of words in which the sound gives the impression of echoing the sense. It relies more on conventional associations between verbal and non-verbal sound than on the direct duplication of one by the other (compare the Russian *сас-сас*, and the English *bow-wow*).

**Rhyme** is the identity of sounds between syllables or paired groups of syllables, usually at the end of verse lines. Normally, the last stressed vowel in the line and all sounds following it make up the rhyming element: this may be a monosyllable (love/above – known as a *masculine rhyme*), or two syllables (whether/together – known as a *feminine rhyme* or *double rhyme*), or even three

syllables (glamorous/amorous – known as a *triple rhyme*). Where a rhyming element in a feminine or triple rhyme uses more than one word (famous/same as), this is known as a *compound or mosaic rhyme*).

These rhyming pairs are examples of *full rhyme* also called *true rhyme*. *Eye rhyme*, *half-rhyme* is a rhyme in which the spellings of the rhyming elements match, but the sounds do not (love/prove).

**Rhythm** is the pattern of sounds perceived as the recurrence of equivalent “beats” at more or less equal intervals. In most English poetry, an underlying rhythm is manifested in a metrical pattern – a sequence of measure beats and “off-beats” arranged in verse lines and governing the alternations of stressed and unstressed syllables.

Thus, a metrical foot consists of 2 or 3 syllables only one of which is stressed. There are 5 classical metrical feet: iambus, trochee, dactyl, amphibrach and anapest. While metre involves the recurrence of measured sound units, rhythm is a less clearly structured principle. One can refer to the unmeasured rhythm of everyday speech, or of prose. In prose the language basis of rhythm is syntax. That is, rhythm in prose is based mainly on repetition of images, themes, on parallel structures, the use of homogenous members of the sentence, certain position of attributes, syntactic structures, etc. Rhythm in prose is the bearer of meaning and is stylistically relevant.

e.g. a) *There is grief in the sound*

*There is guilt in the fame ...* (G. Byron)

b) *You have withhold the advantages, which you must know to have been designed for him. You have deprived the best years of his life, of that independence which was no less his due than his desert. You have done all this!* (J. Austin)

## EXERCISES

**Exercise 1.** State the part of speech through which onomatopoeia is expressed. What sound does it initiate?

1. Shush, shush, Marie. Here's a little stool for you, sit down.
2. A barge on the Seine hooted; there was the urgent, panting da-da-da of an ambulance passing, then a policeman whistle.
3. Boompa-boompa. There was a flash of yellow light near the tail rotor of the helicopter and they heard the distant sound of an explosion.
4. Clop-clop, clop-clop. It was as though every flick of the horse's shoe lifted the trap with the jogging.
5. Then, in horror, she watched the Chameleon's gun arm slowly coming down ... down ... down. Down into Nigel's body. Ca – crack!
6. Nevertheless she clucked her tongue sympathetically – cluck-cluck.
7. The wind was knocked out of her lungs with a noisy *whoosh* as she fell backwards, choking her air.
8. The pounding of the cylinders increased to pocketa-pocketa-pocketa.

9. Miss Matfield contemptuously rattled off her letters, the little *ping* of typewriter bell sounding like a repeated ironical exclamation.
10. Carrington Villas was one great *drip-drip* and it smelt slightly of wet grass.
11. With a *whish* of sudden exhalation a compact seventy-mile-an-hour electric train on the Illinois Central tracks passed him.
12. A passel of March frogs were all yelling *gronk* in a golden pond, voices in contrapuntal chorus.
13. *Clang* went the pail; *thump* went Midden, the milkman, *flop* and *splash* went the milk.
14. Schlook, Schlup and Schlophen are not exotic Dutch places, but the sound I made mud walking in Holland over the Wadden Sea.
15. By the time we were all through unwrapping, oohing and aahing, it was time for dinner.
16. Frank Bard heard the slow *tock, tock* of heels, heavy heels coming down the sidewalk on his side.
17. The train rolled in with a metallic screech and then crawled to a stop with a mighty hiss and jolt.
18. Loud in her ears was the sound of her heels clacking faster and faster on the sidewalk.
19. I was interested to note that only his father's quests, his mother and his wife had grouped themselves around Max, to cheer and encourage and make suggestions which he angrily *pooh-poohed* away.
20. When the smoke cleared, she saw that the distant bridge was still standing, and the train continued to chug steadily across it.
21. Steam radiators hissed and clanged like snorting locomotives.
22. Night of the twenty-sixth, twelve minutes past two in the morning, there was the goddamnedest **WHOOMP** you ever heard, and then *clang, bang, tankle, ding* as big pieces and little pieces of that old trailer came falling back down in the park, landing on other trailers and cars and all.

**Exercise 2.** Fill in the missing onomatopoeic words in the sentences below. Choose from the following: *whisper, click, tick tock, tap, splash, creak, ding-dong, hoot, crash, slam.*

Helen sat alone in the dark room, listening to steady (1) ... of the old grandfather clock in the corner. She could hear the rain falling outside; it was (2) ... onto the steps at the front of the house, and beating against the window panes.

Then Helen heard a different sound. Someone was at the window. The sound she heard wasn't the rain. It was someone (3) ... against the glass. Helen's blood froze. Who could it be? Suddenly, a door (4) ... at the other end of the house. Floorboards began to (5) ... . The sound was getting nearer. Someone had come into the house and they were coming towards the room. Helen could hear footsteps very clearly. Then, there was a (6) ... as if something had fallen off the wall and broken on the stone floor. The footsteps had ceased. There was a (7)



... as the electric switch outside the room turned out the lights. An owl (8) ... in the distance. The church bells began to chime at midnight: (9) ... The person outside the room knocked gently on the door. "I'm back, Helen," (10) ... a voice. "I'm back".

**Exercise 3. Match the names of insects, reptiles, birds, and animals with the nouns denoting the sounds they produce.**

1. bears	squeak	(a)	14. horses	hoot	(n)
2. bees	chatter	(b)	15. lions	hum	(o)
3. buffs	bark	(c)	16. magpies	hiss	(p)
4. cats	scream	(d)	17. mice	gabble, honk-honk	(q)
5. cows	chirp, twitter	(e)	18. owls	gobble	(r)
6. dogs	bleat	(f)	19. pigs	croak	(s)
7. doves (pigeons)	howl	(g)	20. puppies	bellow	(t)
8. ducks	yelp	(h)	21. seagulls	grunt	(u)
9. flies	growl	(i)	22. sheep	bark, yelp	(v)
10. foxes	quack	(j)	23. small birds	low	(w)
11. frogs	roar	(k)	24. snakes	cackle, cluck	(x)
12. geese	buzz	(l)	25. turkeys	coo	(y)
13. hens	mew, purr	(m)	26. wolves	neigh, snort, whinny	(z)

**Exercise 4. Point out cases of onomatopoeia in the following sentences.**

1. A traffic cop in shining black rubber from boots to cap sloshed through the flood on his way from the shelter of a sodden awning.
2. The purring of the engine, the wet swish of the tires, the gentle easy motion, lulled him to a doze, the doze merged into something deeper, and he slept.
3. Then he heard the satisfying familiar *plop* and the faint *hiss* of escaped air. He smiled and lifted the bottle to his lips.
4. Dr. Weiner came rushing in with her; his stiff white smoke flapping around his legs. There was a buzz of conversation.
5. The faint drone of a plane overhead hummed away into a distance.
6. Soon the coffee maker was gurgling and hissing and steaming up a storm.
7. Mist had begun to drift through the open window, but he hesitated to get up and close it. A still, cool night, with hardly a swish in the trees outside.
8. Rayle's high argumentative voice squeaked above the sudden hush.
9. Theraindrummed hard on the roof of the car and the burbank top began to leak.
10. "Oh, Hallo," I said. — Aunt Agatha shooshed me away. No welcoming smile for Bertram.
11. Countrymen, butchers, hawkers, boys, thieves, idlers, and vagabonds of every low grade, were mingled together in a mess: the whistling of drovers, the barking of dogs, the bellowing and plunging of oxen, the bleating of sheep, the grunting and squeaking of pigs, the cries of hawkers, the shouts, oaths and quarrelling on all sides; the ringing of bells and roar

- of voices, that issued from every public-house, the crowding, pushing, driving, beating, whooping, and yelling; the hideous and discordant din that resounded from every corner of the market ; and the unwashed, unshaven, squalid, and dirty figures constantly running to and fro, and bursting in and out of the throng; rendered it a stunning and bewildering scene, which quite confounded the senses.
12. The road run with small rivulets of water. It gurgled down a ditch on the far side.
  13. The clock boomed and went on leisurely beating out the hour of nine.
  14. What a squealing and a squeaking and a screeching filled the air!
  15. Immured in his study, with his pipe emitting clouds of smoke and the rain lashing on the windows, he knit his brows in thought.
  16. Cool was the air and it was with a feeling of positive exhilaration that Jarvis rose from his bed and splashed in a tub of cold water.
  17. Petite Helen was suddenly trying to crawl across her lap, "ooohing" and "aaahing" excitedly as she pressed her nose against the window.
  18. A moment later, the door opened and banged shut. He was alone again.
  19. But he only smiled when she expressed her views, or pooh-poohed what she said and told her she'd feel differently when she was older.
  20. At every corner there appeared to be a new shopfront, street cars and buses clanged and streamed along the streets.
  21. My shoes squished on the floor of the corridor.
  22. For once, the little gas-fire did not explode when the match came near and then wheezily complained. It gave only a soft pop and then merely murmured.
  23. He smiled at the camera as it zoomed in for a tight shot of his face.
  24. There were not many fishing boats bobbing alongside the municipal piers that bordered Main Street and the seagulls were screeching their last hurrah of the season.
  25. He moved and the bed immediately gave a groan. (Everything in the room creaked and groaned and constantly complained.)
  26. He sprang to the machine, which was now going pocketa-pocketa-queep-pocketa-queep.
  27. From the basement I can hear the murmur of innumerable fowls.
  28. There was a small court there open to the sky, with an asthmatic fountain bubbling in the centre of it.
  29. The stones rattled like millions of chattering teeth.
  30. Another airplane droned and broke through the clouds.

**Exercise 5. Identify cases of alliteration in the following extract. Say, what atmosphere they create.**

Border, the Tudor side of the palace, and another long high wall, is the Wilderness, or old English garden, composed on the grandiose scale advocated by Bacon. It is both a garden and "wilderness", in the sense that it is planned with innumerable bulbs (which are thinned and renewed from time to time), but

otherwise allowed to run wild. George and Elizabeth stopped with that sudden ecstasy of delight felt by the sensitive young – a few of them – at the sight of loveliness. Great secular trees, better protected than those in other Park, held up cast fans of glittering green-and-gold foliage which trembled in the light wind and formed moving patterns on the tender blue sky. The lilacs had just unfolded their pale hearts, showing the slim stock of closed buds which would break open later in a foam of white and blue blossoms. Underfoot was the stouter green of wild plants, spread out like an evening sky of verdure for the thick-clustered constellations of flowers. There shone the soft, slim yellow trumpet of the wild daffodil; the daffodil which has a pointed ruff of white petals to display its gold head; and the more opulent double daffodil which, compared with the other two, is like an ostentatious merchant between Florizel and Perdita\*. There were the many-headed jonquils, creamy and thick-scented; the starry narcissus, so alert on its long, slender, stiff stem, so sharp-eyed, so unlike a languid youth gazing into a pool, the hyacinth-blue frail squilla almost lost in the lush herbs; and the hyacinth, blue and white and red, with its firm, thick-set stem and innumerable bells curling back their open points. Among them stood tulips—the red, like thin blown bubbles of dark wine, the yellow, more cup-like, more sensually open to the soft furry entry of the eager bees, the large parti-coloured gold and red, noble and sombre like the royal banner of Spain.

English spring flowers! What an answer to our ridiculous "cosmic woe", how salutary, what a soft reproach to bitterness and avarice and despair, what balm to hurt minds! The lovely bulb-flowers, loveliest of the year, so unpretentious, so cordial, so unconscious, so free from the striving after originality of the gardener's tamed pets! The spring flowers of the English woods, so surprising under those bleak skies, and the flowers the English love so much and tend to skilfully in the cleanly wantonness of their gardens, as surprisingly beautiful as the poets of that bleak race! When the inevitable *fuit illium*\*\* resounds mournfully over London among the appalling crash of huge bombs and the foul reek of deadly gases while the planes roar overhead, will the conqueror think regretfully and tenderly of the flowers and the poets!

R. Aldington. *Death of a Hero*

\* Florizel and Perdita – characters in Shakespeare's *The Winter Tale*.

\*\**fuit illium* – from *Fuit Troja, fuit illium* (Latin) – Была Троя ...

**Exercise 6. Point out cases of alliteration and onomatopoeia in the following examples.**

1. Would you think an experienced carpenter would be so careless as to place the foot of an extension ladder on these slippery slanting sunken stones ...?
2. She prodded and probed, pushed and pummelled, got a couple of satisfying clicks of my seized-up back, gave me a couple of first-degree Chinese burns, wrote down a couple of exercises to do at home (the osteopath).
3. In America they have film stars. Here we have royalty to add glam and glitz to what would otherwise be dire charity events.

4. The wooden floor jiggled and jumped; the rattles and creaks, the shrieks and groans had multiplied.
5. Everywhere there would be a bustle and a jostling, with the roadway a bedlam of hooting and clanging and grinding gears, but he had his place in it all, his work to do, his position to occupy, and so he did not mind but turned on it a friendly eye and indulgent ear.
6. "And now," Mr. Golspie added masterfully, "we'll just sign and seal that by having a little quick one."
7. There was nothing smoothly progressive about the cable-car's sideways motion through the sky, it jumped and jerked, and jarred and jolted like a Dervish dancer in the last seconds before the total collapse.
8. Secret and self-contained and solitary as oyster.
9. Nemo stopped in front of the closed and paddlocked gate and honked a horn.
10. Only Falken's rushing stream chattered and clattered with noisy confidence over its tough course of boulders and pebbles.
11. He was dressed casually in a sweater, slacks and sneakers.
12. The *Flash* heaved and waddled along, setting up a lot of below-deck creaking, clinking, clanking and thumping, and about every swell the port wheel would lift out and cavitate, giving us a shuddering vibration.
13. To make certain of getting good seats, he curtailed his lunch to a mere gobble and gulp, then hurried off to the West End and the Sovereign, which was already open.
14. With flappings and caperings, hissings and whirlings, rattlings and clatterings, slashings and lashings, the chariot at last fetched up by the fire and pivot stopped twizzling.

**Exercise 7. Read the following tongue twisters. Indicate cases of alliteration in them.**

1. Crispy, crinchy, crinkly crackling.
2. Both bustled busily battering buns.
3. Lot of hot coffee in a proper copper coffee-pot.
4. A pinch of paprika pepper popped in a paper poke.
5. Succulent steaks and sizzling sausages.
6. Two toads totally tired of trying to trot to Tedbury.
7. Robert Rowley rolled a round roll round.
8. Peter Piper picked a peck of pickled pepper.
9. Three grey geese in a green garden grazing.
10. Betty Botter bought some butter,  
But, she said, the butter's bitter.  
If I put it in my batter,  
It will make my batter bitter.  
But a bit of better butter,  
That would make my batter better.
11. Timothy Titus took two ties  
To tie two tups to two tall trees.

12. Round and round the rugged rock  
The ragged rascal ran.
13. Pease porridge hot, pease porridge cold,  
Pease porridge in the pot, nine days old.
14. Swan swam over the sea.  
Swim, swan, swim!  
Swan swam back again  
Well swum, swan!
15. In Hertford, Hereford and Hampshire, hurricanes hardly ever happen.
16. The rain in Spain stays mainly in the plain.
17. She sells sea-shells on the sea shore.
18. I wonder whether the wether the weather will weather, or whether the weather the wether will kill.

**Exercise 8. Give Russian equivalents to the following English proverbs and sayings based on alliteration.**

1. To make a mountain out of a molehill.
2. Spare the rod and spoil the child.
3. Neither fish, flesh, nor fowl.
4. He who laughs last laughs best.
5. Curiosity killed the cat.
6. Fine feathers do not make fine birds.
7. Birds of feather flock together.
8. To carry coals to Newcastle.
9. Sink or swim.
10. No pains, no gains.
11. No song, no supper.
12. Out of sight, out of mind.
13. Look before you leap.
14. To hit the nail on the head.

**Exercise 9. Match the two columns in parts a and b.**

(a) the two parts of comparison		(b) the two parts of alliterative doublets. State their meanings	
1. as blind as ...	a. wool	1. first and ...	a. span
2. as fresh as ...	b. the stars	2. fret and ...	b. fancy
3. as hungry as ...	c. a fiddle	3. meet one's ...	c. dear
4. as soft as ...	d. crystal	4. flight of ...	d. sound
5. as proud as ...	e. a bat	5. day by ...	e. forget
6. as large as ...	f. a hunter	6. spick and ...	f. there
7. as fit as ...	g. grass	7. betwixt and ...	g. heels
8. as dry as ...	h. flowers	8. safe and ...	h. day
9. as green as ...	i. a peacock	9. then and ...	i. between
10. as clear as ...	j. life	10. head over ...	j. foremost
11. as silent as ...	k. dust	11. near and ...	k. fume
12. as warm as ...	l. silk	12. forgive and ...	l. match

**Exercise 10. Define the type of rhyme and metrical pattern in the following poems.**

1. I remember the way we parted,  
The day and the way we met.  
You hoped we were both broken-hearted  
And knew we should both forget. (*A. Swinbourne*)
2. The rain set early in to-night,  
The sullen wind was soon awake.  
It tore the elm-tops down for spite,  
And did its worst to vex the lake. (*R. Browning*)
3. So we'll go no more a roving  
So late into the night,  
Though the heart be still as loving,  
And the moon be still as bright. (*G. Byron*)
4. What is this life, if, full of care,  
We have no time to stand and stare. (*W. Davies*)
5. The woods are lovely, dark and deep,  
But I have promises to keep,  
And miles to go before I sleep,  
And miles to go before I sleep ... (*R. Frost*)
6. From quiet homes and first beginning,  
Out to the undiscovered ends,  
There's nothing worth the wear of winning,  
But laughter and the love of friends. (*H. Belloc*)
7. I must go down to the seas again, to the lovely sea and the sky,  
And all I ask is a tall ship and a star to steer her by.  
And the wheel's kick and the wind's song and the white sails shaking,  
And a grey mist on the sea's face and a grey dawn breaking. (*J. Masfield*)

# Key to Exercise 3

1 - i	5 - w	9 - l	13 - x	17 - a	21 - d	25 - r
2 - o	6 - v	10 - c	14 - z	18 - n	22 - f	26 - g
3 - t	7 - y	11 - s	15 - k	19 - u	23 - e	
4 - m	8 - j	12 - q	16 - b	20 - h	24 - p	

# Key to Exercise 9

(a)			(b)		
1 - e	5 - i	9 - g	1 - j	5 - h	9 - f
2 - h	6 - j	10 - d	2 - k	6 - a	10 - g
3 - f	7 - c	11 - b	3 - l	7 - i	11 - c
4 - l	8 - k	12 - a	4 - b	8 - d	12 - e

## CHAPTER V. GRAPHICAL STYLISTICS

Graphical means are stylistically relevant because they let the reader understand what in oral speech is rendered with the help of prosodic elements: stress, pitch, pauses, the lengthening and multiplying of some sounds. Usually, graphical means render the emotional colouring of speech, that is, the feelings which the author wants the reader to share, the emphasis of a certain element of speech, prompts, the existence of a certain subtext.

Graphical stylistic means include:

- punctuation marks,
- typographic techniques,
- graphons.

**Punctuation marks** occupy an important place among graphical stylistic means, as alongside their function of dividing sentences into syntactic units and texts into sentences, they also point out elements prominent emotionally like emotional pauses, irony and some others. Punctuation marks help render the author's attitude to what he is speaking about, hinting at a subtext and provoking the reader's desired reaction. They reflect not only logical but, also, rhythmical-melodical organization of speech.

Stylistic relevance of punctuation marks may vary from one to another, but their aim is the same – to attract the attention of the reader and to foreground expressive, emotional, evaluative, functional-stylistic and aesthetic information.

Several **exclamation** and **interrogation marks** used in close succession mean that the text is emotionally charged. At the same time these marks may deviate from their traditional use of expressing delight, surprise, while the exclamation mark may be used after a sentence which is not exclamatory at all, but rather shows a specific, often ironic, attitude to what is spoken about.

e.g. *"Wouldjer believe it!" cried the man contemptuously.*

Accordingly, the interrogation mark at the end of a sentence may indicate a rhetorical question, which, in fact, is a statement.

e.g. *"Hallo, Matfield," she droned dully. "Going out are you? That's the way. You have to enjoy yourself sometimes, haven't you? That's right, dee-ar."*

A **dash** may be used to mark emotional pauses which may indicate such feelings as embarrassment, uncertainty, nervousness, hesitation of the character. **Suspension marks** may also be used in similar cases.

e.g. *"Well, thanks very much," he stammered, "but – I don't know – you see – "You ... understand?"*

A **full-stop** and a **comma** are often used to indicate detachment, which makes a member of the sentence, such as an adverbial modifier or an attribute more accented.

e.g. *He left the house. It was better outside, in the dark.*



The main function of *inverted commas* is to mark the beginning and the end of a quotation. But sometimes the author uses inverted commas to show that certain words may be said [or thought] by other people who actually used them to be understood in some other way. Such words acquire a different meaning, ironic or sarcastic.

e.g. *A match was struck and applied to the wick of the lamp, whose milk-glass diffuser, once the "chimney" was replaced, gently repelled the night.*

*Mr. Dersingham was beginning to wear a look of great self-importance, called a "big drive"!*

Special **typographic techniques** are used to reflect the emphasis and emotion of live speech. They are:

- **Italics** (a kind of printing in which letters slope forwards to the right).

e.g. *I did weep **most terribly**, when he went away.*

Italics may make any word in a sentence look [sound] emphatic, any part of speech, whereas ordinarily, only notional parts of speech are stressed.

- **Printing in capital letters** – the first letter in a word or the whole word.

e.g. *It also serves as a graphical basis for the formation of such stylistic device as **autonomasia**:*

*She wrote partly for his eyes – as, like every other Victorian woman, she wrote partly for His eyes.*

*"Oh, all right, Mister Methodical," cried Mrs. Smeeth good-humouredly.*

*The Grand Perhaps!*

- **Spacing out**

e.g. *Well, she h a s been stuffing you nicely with importance.*

- **Multiplication of letters, both consonants and vowels:**

e.g. *Well, Alice has a dog, the absu – u – urdest creature*

*"I scent a roam – a – ance," cried Miss Ansdell.*

*And I'll give your money if you really want it now ...*

*Mus' 'ave it. Finished – com – pletely, com – pletely.*

- **Hyphenation:**

e.g. *And the ship's the L-e m-m-a-l-a, Lemmala. Can you remember that, Miss Matfield?*

- **Bold type:**

e.g. *Muriel, I want to **know**.*

The **graphon** is an associative stylistic device of the phono-graphical level which is realized through the distortion of spelling norms:

e.g. *"Sho he ish," her husband assured her, "but that'sh what hish firm shellsh. He told me long shinsh, didn't you, Mishter Turgish."*

*"I thought she was sorful," said Edna. "Didn't you, Dot?"*

The changes in spelling supply some additional information about the character's social, regional, and national characteristics, his cultural and educational level, his age and his physical and emotional state.

Graphons can be classified according to the quality of distorted sounds into those that reflect changes in vowels and into those that reflect changes in consonants.

e.g. *girl* → *gal*      *reading* → *readin'*      *that* → *dai*

Apart from the interior graphons in words there are contact graphons reflecting changes at word junctions when words are blended into one.

e.g. *helluva* → *hell of a ...*,      *o'town* → *of town*,  
*lemm* → *let me*

Examples of graphons can be found, also.

- |   |                            |
|---|----------------------------|
| 1) in Cockney                                 | <i>lydy</i> [laidi] - lady |
| 2) in Northern dialect                        | <i>coom</i> [kum] come     |
| 3) in American English - Negro pronunciation: | <i>dey</i> [dei] - they    |

## EXERCISES

**Exercise 1.** State the stylistic function of punctuation marks in the following examples.

1. "But I say - can't I - er do anything? I mean, do you want me to come out or - er - well, what do you want me to do?"  
"Oh, go-in-and-shut-the-door."
2. I wish to speak to a Mrs. ... Roughwood. I believe she resides here.
3. The "postcard" paintings progressed rapidly, and in a week she had two ready to sell.
4. He knew he was over-fastidious. But how could one write history with Macaulay so close behind? Fiction or poetry in the midst of the greatest galaxy of talent in the history of English literature? How could one be a creative scientist, with Lyell and Darwin still alive? Be a statesman, with Disraeli and Gladstone polarizing all the available space?
5. "Well, thanks very much," he stammered. "but I - don't know - you see -"
6. All I do know is that ... she continues to haunt me. That I *must* speak to her. I must ... you understand.
7. Mr. Smeeth blew up. "Get out!" he screamed at Mitty. "Get out of here! Go on! Get out!"
8. "I'm thinking of other fellows who - er - work in a big way." Said Mr. Desingham rather vaguely.
9. Indeed she made a pretence of being very sorry for 'poor Miss Woodruff and her reports were plentifully seasoned with 'I fear' and 'I am afraid'.
10. "But Lena, listen -." "I tell you I won't listen."

11. All her conduct, all her motives in *Lyme Regis* had been based on a lie. But for what purpose? Why? Why? Why?
12. I am sorry for you. But I must confess I don't understand why you should seek to ... as it were ... make me your confidant.
13. "All this is – er – in – y'know – between ourself, Smeeth, Golspie – Mr. Golspie – doesn't want a partnership." Mr. Smeeth looked grave, then coughed. "Do you think that would be wise, Mr. Dersingham? I mean – er – after all, you've no guarantee –."
14. Nor did it interest her that Miss Sarah was "a skilled and dutiful teacher" or that "My infants have deeply missed her."
15. I feel utterly at a loss. I don't know what to do to help her any more ... so frustrating ...
16. Bill Clinton heads Oxford's wishlist for new Chancellor.

**Exercise 2. Indicate the type of typographic techniques in the following sentences.**

1. "You see, *chérie* – she lowered her voice confidentially – I'm finally ready to retire." Helen couldn't believe her ears. "R-retire!"
2. Mother! I don't give a damn what *form* this decision comes in! *How can you sell?* I ... I don't understand anything you're saying. Sell *our* business? Sell Father's business? It's ... it's – you just can't do it – it's *unthinkable*.
3. "Murderer," she screamed. "Lily! Stop that at once! You are hysterical." – "Murderer!" – "Shut up! The Wilders are in the next room, they'll hear you" ... – "MURDERER!"
4. Miss Fulkens went on with her toilet. She felt agitated, afraid, painfully excited. *What would they think of Phil – her Phil, the Phil she had made* ... She alone knew *that* Phil.
5. "I *never* gave you the right to spend millions," Cutter said violently, hitting the desk with his fists.
6. "B and B? What kind of name is that?" Angelica asked. "Do I know? Does it *matter*? It's called B and B and *that* means F – U – N!"
7. Justin! Why didn't you come to the party? We all waited ... What? WHAT! No, it's impossible ... I don't understand ... of course, I'll be right down.
8. But you *said* you were going up early to Oxford this term. Besides, as long as you haven't a job, *just where are* we to find a guest-room when we need it?
9. What he really wanted was Love, Romance, a Wonderful Girl of His Own.
10. Angelica stood on Fifth Avenue, between Fifty-sixth and Fifty-seventh streets, leaning disconsolately against a tall, metal city sign. "Don't Even THINK of Parking Here," it said, and added for emphasis, "Red Zone, Tow Fine, \$100 Minimum. No Standing at Any Time."

11. Tate Jordan, you are craaaaaazzyyyy!
12. He will consider what I have to say extremely important. E-x-t-r-e-m-e-l-y important!
13. Mother Immaculata would depress her into the ground with the Answers She Should Have Given and the Things She Ought To Have Said.
14. I'm not sure. Of course, "B" *could* mean Birdsong, but it might also mean other things.
15. It is a croo-ell world, and you run like hell to stay in the same place, and you get your marks for performance.
16. Yes, it would be a different story if I were Miss Old Family instead of Miss Nobody.
17. She looked at it again; it looked like a picture to illustrate The Lovely or The Mad or The Outcast.
18. "This is the sort of place *your* friends frequent," he was saying silently.
19. He'll never be anything more than *a jack-about* to me, and I won't have his kind helping here, unless we can pay him hired-man's money. That's all he is and all he ever will be
20. *The parlormaid*. Please, sir, Mr. Lickcheese wants to see you very particular. On important business. *Your* business, he told me to say.  
*Sartorius*.s. Mr. Lickcheese! Do you mean *the* Lickcheese who used to come here on my business?  
*The parlormaid*. Yes, sir. But indeed, sir, you'd scarcely know him.  
*Sartorius*. (frowning) Hm! Starving, I suppose. Come to beg?  
*The parlormaid* (intensely repudiating the idea): O-o-o-o-h NO, sir! Quite the gentleman, sir! Sealskin overcoat, sir! Come in a handsome, all shaved and clean! I'm sure he's come into a fortune, sir.  
*Sartorius*. Hm! Shew him up.
21. We returned to the boats singing "I'm so H - A - P - P - Y" (fortissimo) "for I'm S - A - V - E - D" (smug fortissimo) to the distress of both the mothers on board.
22. But unlike most dreamers Todd had a Plan. A Plan and a set of Rules
23. Mine was the Great American Dream achieved. Money and idleness.
24. "Where have you been? Where-have-you-been?" she asked.
25. "Oh, d-a-m-n!" Another fine evening spoiled by this work.
26. "We've had an ACCIDENT!" the children screamed.
27. You have the wrrrong woman.

**Exercise 3. Analyse the following cases of occasional graphon and indicate the cases which produced the mispronunciation of a word reflected in a graphon (age, lack of education, affectation, the influence of dialectal norms, carelessness in speech, origin or nationality of the speaker, stutter, lisping, etc.).**

1. Frau Schmidt's eyes flashed with hatred. When she spoke, it was in badly accented, venomous French. "Do you sink ve vant the vor?" she shouted suddenly. "Ve are peaceful citizens! Why you come here and accuse any Hans of dese terrible sings?"
2. She could hear the venomous tirade coming from the landing above. "ou yong oons! You sink you know everysing. How do you know vat it is like. Ve don't like Hitler."
3. I'm sorry, sir. Miss Junot won't be back until two weeks from this coming Friday.  
"Two weeks,... What! B-but I don't understand," Hubert stuttered.
4. His voice was a whisper, "You're ... you're not joking?"  
"Believe me, Mr. De Leger, I don't joke about such matters."  
"Th-thank you." With trembling fingers he replaced the receiver.
5. "I'm gonna kill you," Bavier spat from between his teeth.  
"Shut up," Carrus said sharply. "Let's get outta here before we find ourselves in hot water."
6. "And where do you work? Barry shifted in his seat."  
"I bin driving a van."
7. Funny little thing, sir, ain't it – if you'll pardon me! I meanersay, I can put me whole and round it.
8. I ain't done nothing wrong by speaking to the gentleman. I've a right to sell flowers if I keep off the kerb.
9. As near as I know, there isn't anybody as would be asking very particular arter you, if you was dosposed of, so I needn't take this devil-and-all of trouble to explain matters to you, if it warn't for your own good. D'ye hear me?
10. "It's a nornament," said Cookie, slapping his hand before he could mess up the beautiful vase.
11. "Jay – zus," exclaimed O'Malley. "You musta stuck up the Capone gang."
12. "You veel danz, eh? Pleass?" said Something-insky.
13. Like Uncle Remus, I have to state very reluctantly, "Dat's as fer as de tale goes."
14. Anyfink I can do?
15. "Never mind who' he said," cried Goath aggressively, glaring round at them all. "Doe'n' ma'er wha' 'e said. Who is 'e? Where's 'e come from? With 'is drinks an' cigars!"
16. "In this pizzniss is much risico." The words came softly through the thick brown moustache.

17. Well, don't loosh 'cart, boy, don't loosh 'cart. Take an interest in things like I do. Start a hobby.
18. "You geef me moanay," murmured the ancient foreigner.
19. Seizing a handkerchief she poured on it the entire contents of her minute and precious bottle of eau-de-Cologne and put the bandage on Maggie's head. "Oooh..." breathed Maggie with closed eyes. "How lovely. But your odyclone! You shouldn't have done that, Janey."
20. "Home to bed!" the other sneered. "T-t-t-t-talk like a dam' fool. Bed!"
21. Eesn't eet a nice dress? You t'eenk so?
22. "No, no, no, my dey -- air," cried the old woman in a cracked foreign voice, "I'll not stay at all, onlee one seengle minute."

**Exercise 4. Substitute the given graphons by their normative graphical interpretation.**

1. Ez soshuble as a basket er kittens.
2. I'm de'f in one year, en I can't hear out'n de udder.
3. Lazy fokes' stummucks don't git tired.
4. "I am a lone lorn crectur," were Mrs. Gummidge's words ... "and everythink goes contrary with me."
5. "Wot's the good of Hannyfink?" - "Why - Nuffink."
6. Anythin' for a quiet life, as the man said wen he took the sitivation at the lighthouse.
7. Oh Sammy, Sammy, vy worn't there a alleybi!
8. Wery glad to see you, indeed, and hope our acquaintance may be a long 'un, as the gen'l'm'n said to the fi' pun' note.
9. Some people ... may be Rooshans, and others may be Prooshans, they are born so, and will please themselves. Them which is of other naturs think different.
10. There's some are fon o' love divine,  
There's some are fon o' brandy.
11. "I'm a Norfan, both sides," he would explain, with the air of one who had seen trouble.
12. Thank hevinz fur inglish teechnurs lik theez heer wons.
13. Wass up?
14. Howzat for service?
15. They stood and watched the Italian ... "Weel you leettle girls come here every day and buy my feesh?" he asled hopefully.
16. "Mister Wha'sit bloody Gol-spie," he announced with great deliberation, "tha's the feller. An' he's a - devil. I tol' him, I tol' him 'Thirry years - thirry years - in the trade, tha's me. An' wha' did he say to tha'? Wha' did he bloody well say?"
17. I said "Evryzink izz what we call in my countreee zipreeezingly ockay."
18. Whadya stop talkin' for, Joe? Whassa matter, honey?

19. It isn't just the potes who sing lahv songs. The whole Universe sings a lahv song.
20. I'm jusht telling our friend 'ere that I don't blame him for enjoying himself while he'sh young, 'cosh I did the shame thing when I wash young.

**Exercise 5. State the type and the function of the following graphical expressive means.**

1. "Wassamarra?" she said. "Whatimezit?"
2. "I *knew* you wouldn't mind my coming out," she said.
3. There's people round here has no more idea.
4. "Stage Twenty-two is ze declaration of nooclear vohr mit limited obtchectifs," said professor Szasz with his heavy European accent.
5. "Oh – I dunno – she's all right," he muttered.
6. "You got any good cigars, *good* cigars?" Mr. Golspie demanded in his resonant bass.
7. Nothing – nothing I say – must come between you and your studies.
8. It's the Old-timers against the New Boys.
9. All right, all ri – ight we're doing what we ca – a – an. Ring you on Mo – o – onday.
10. PLEASE would you stuff him in this envelope.
11. "Yes," he said looking past me into the future which, for him, held no cloud, "the minute I saw her, I know she was the One."
12. She began then – as if the question had been expected – to speak rapidly; almost repeating a speech, a litany learnt by heart
13. I won't be *no* trouble to nooooobody."
14. Where *did* he find that Millis?
15. He was part of the new breed, one of the Bright Young Men who'd made it.

16. ~~Corrrection~~llle, lova; C  
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17. "I have some sleeping pills on me ..." Penny began hesitantly, and stopped when she saw Norman's glowering expression.
18. I'm mainly covering café society, the *beau monde*, you know and show business as well.

19. Going through his pockets, he discovered a crumpled cigarette and had the first smoke for several hours. He remembered the last one, when he was on his way to Maida Vale, not five hours ago. Not five hours ago! A hundred years ago.
20. He had often jeered at young Stanley and his "shaddering", but now, inspired by his jealous misery he suddenly turned himself into a master shadower.
21. "O Lord! Outch - ch - ch - ch - ch." The enormous face was purple now.
22. But how can we expect to enjoy the scenery when the scenery consists entirely of garish billboards?
23. "Did you go inside?" said Mr. Smeeth casually.  
"Yes," replied Turgis. "Did he go inside?"
24. Usually she flashed back with *Mind Your Own Business*, if anyone asked her a question.

**Exercise 5.** Point out the type of graphical stylistic means used in the following joke. Say what the son asked for and what the father replied.

DEAR DAD,

School i\$ really \$well. I am making lot\$ of friend\$ and \$tudying very hard. I have \$o much \$tuff, I \$imply can't think of anything I need. \$o if you like, \$end me a card, a\$ I would love to hear from you, a\$ \$oon a\$ po\$\$ible.

Love, Your Son

DEAR SON,

I kNOW astroNomy, ecoNomics, and oceaNOgraphy are eNOugh to keep an hoNOurs student busy. Do NOt forget that the pursuit of kNOWLEDge is a NOble task, and you can't study eNOugh.

Love, Dad



## CHAPTER VI. TEXT STYLISTICS

### Text as an object of stylistic analysis

*Stylistics* is a branch of *Linguistics* investigating stylistic meanings conveyed by lingual signs of different language levels, including lexical, syntactical, morphological, and phonetic (or its graphical substitute if the text is written). Taking into account that these language levels can be viewed as independent entities only theoretically, it is necessary to study how they function and correlate in real texts, spoken and written. This task is of the utmost importance for the scholars dealing with *Functional Stylistics* and *Decoding Stylistics*.

There exist various definitions of the term *text*. Their analysis can be a task for a separate linguistic research. We are going to touch upon only those **textual characteristics** which seem to be relevant from the point of view of *Stylistics*.

Within the framework of this approach, we shall understand **the text** as a completed product of speech, representing a sequence of words, grammatically connected and semantically coherent, and having a certain communicative goal. A written text consists of the title, a number of structural segments united by logical and stylistic connections and guided by a particular pragmatic aim.

**Text Stylistics** aims at investigating the most effective ways and means of producing texts belonging to different styles, substyles and genres. Stylistic analysis of a concrete text should lead to a clear and profound understanding of its content. In this respect stylistically significant seem to be the problems related to the types of information imparted by different texts, the problem of text categories and the problem of basic textual segments.

### The main types of textual information

In any text there is content and form, or a particular way of expressing the content. The *logical elements* of the text correlate with reality, the *style-forming elements* (or means of realization of the content) mainly correlate with the addressee of textual information.

Taking into account I.R.Galperin's point of view, one can speak about three types of **content information**: *factual*, *conceptual* and *subtextual*.

**Factual information** is associated with data about people, things, and events existing in real or fictitious worlds. Being rendered by lexical units in their direct dictionary meanings, it is always *explicit*. It is also supposed to be *logical* and *objective* by character.

**Conceptual information** reflects the author's individual understanding of the relationships among the people, things, and events described, for example, their significance and universality, their cause-effect links, *etc.* Since this sort of *logical* information is *inferred*, various interpretations are possible. Conceptual information is derived from the text by the reader himself/herself and in this respect it can be *subjective*. Though one shouldn't forget that the opposition *objective subjective* is relative when applied to information.

**Subtextual information** is a kind of *implicit* information *stylistic* by its nature. This additional information can appear in the text as a result of interaction and simultaneous realization of different types of lexical and structural meanings. Associative and connotative meanings, accompanying direct meanings of language units, constitute the basis of **implication**.

Technically, the latter is created due to the use of smaller quantity of lingual means than it is actually required. Implication presupposes that the implied is known and thus it may be omitted. Implication, therefore, is that encoded information, often vague and uncertain, which only a skillful and well-educated reader can properly decipher.

Texts belonging to certain functional styles, especially the belles-letters style, can possess the so-called **aesthetic information** which can be created on the basis of all the three types of content information singled out by I.R. Galperin. The **objective aesthetic information** is part of general semantic information of a particular text, while the **subjective aesthetic information** is embodied in *connotative* and *emotive* stylistic means of this text which contribute to its **implicit content**.

### Significant text categories

The types of information mentioned above are closely connected with the notion of *text informativity*. **Informativity** can be defined as the text category embracing multi-channel logical and stylistic information which regardless of its heterogeneity aims at developing the author's ideas about the things and processes reflected in the text.

It should be specially emphasized that there is no unanimous opinion about the number and types of stylistically relevant text categories. Those which are most frequently mentioned might fall into two groups. By nature, they are:

- **content categories**, characterizing the text in terms of its semantics and pragmatics including
  - informativity*
  - modality*
  - expressiveness*
  - emotiveness*
  - accentuation*
  - intertextuality*
- and **structural categories** which do not deal with the ontological aspect of the text and are represented by
  - cohesion*
  - integrity*
  - completeness*

**Modality** is generally recognized as one of the main categories of *Text Linguistics*. Modality is inherent in any text, because any text is a result of the author's subjective *evaluation* of the objective reality. The text reflects the world

through the author's eyes; therefore, the essence of modality is the manifestation of the author's attitude to the phenomena described.

Modality can be expressed *explicitly*, e.g. with the help of modal or evaluative words, and *implicitly*, that is through a mere choice of described objects, through the touched upon topic and the problems raised.

**Expressiveness**, in its turn, is a purely stylistic category. It is mainly associated with the aesthetic information, contained in the text, and expressiveness largely contributes to its effectiveness. Expressiveness can be traced on different language levels and is realized in the text through imagery, transposition, breaking normative valency of words and their combinations, inclusion of dialectal words and borrowings, juxtaposition of something that is never used together, etc.

Sometimes the notion of *expressiveness* is confused with that of *emotiveness*. The latter, being the integral and predominant part of the first, through corresponding stylistic means reveals the emotions of an author, evokes a response in the heart and mind of the reader. But the logical and the emotional frequently overlap, so it is not always possible to draw a clear-cut distinction between them.

**Accentuation** aims at giving semantic prominence to a certain piece of factual information or laying special emphasis on the most important (in the author's view) elements of conceptual information. The choice of language means which can perform these functions depends upon the type of the text. In scholarly articles, for instance, the category of *accentuation*, it is realized through a wide range of explicit connectives, parenthetic words and question-answer patterns. In other functional styles it may deal with intensifiers, stylistic repetition, parallelism, etc.

**Intertextuality** is one more important content category closely connected with the notion of *subtext* and understanding the text itself as *the dialogue* going on between the author and the reader during the process of their communication [10]. A subtext can be created with the help of citations, allusions, reminiscences, and other sorts of inclusions the author can make use of to convey an intended message.

These inclusions may vary in their length and character being represented by somebody's word given in brackets or even a novel within a novel as in "Master and Margarita" by M. Bulgakov. These inclusions or "intext" either may be marked with the reference to their source or some explanation to them can be given by the author. But it often happens that it is up to the reader himself to guess what primary text is meant.

**Cohesion** can be understood in two ways – as *formal cohesion* or *content cohesion*. The latter is often referred to as *coherence* and is associated with a logically consistent development of the main theme. It secures the unity of the text content and in this sense it is not a purely structural category.

External *cohesion* is actually realized by means of different types of formal links including:

- **connectors**

e.g. *and, but, yet, however, therefore, moreover;*

- **transitions**

e.g. *accordingly, and then, again, at the same time, as a result, for example, for instance, on the other hand, first, second, finally, in conclusion, similarly, in other words;*

- **pronouns**

e.g. *this, that, these, those, his, her, its;*

- **lexical and synonymic repetitions** including the distant word repetition;

- **developed antithesis;**

- **sustained, or prolonged, metaphor;**

- **parallel constructions** through which the reader is led back to the ideas phrased in similar syntactical forms.

**Integrity** and **completeness** are considered to be those categories which make the text different from a non-text. *Completeness* of the text can be understood as the result of the *integrity* of its constituent units. And it is up to the author to decide where "to put a full stop". Doing so, he demonstrates that *the message* has been conveyed and his/her part of *the dialogue* with the reader has been completed.

Paragraphs, larger passages and chapters, often have their own topics or themes; thus possessing some formal and semantic independence from the whole text. But this independence is relative since structural components of a separate text are not isolated segments. To be understood properly they require the broader context they belong to.

### The basic textual segment

Each consecutive level of lingual signs consists of elements belonging to the preceding level of language hierarchy.

e.g. *phonemes – morphemes – words – sentences – text.*

To the list may be added intermediate phenomena of free word combinations, phraseological units, and supra-phrasal units.

Heated discussions on what is to be recognized as *the basic textual segment* are still going on. In one view, it should be nothing else but *a supra-phrasal unit*. The representatives of *Communicative Grammar* use this term to denote a passage of the text larger than a sentence. It generally comprises a number of sentences, structurally and semantically interconnected. It expresses only one definite thought and can be extracted from the context without losing a relative semantic independence of its own.

The practical problem is that *supra-phrasal units* are not clearly perceived in most types of texts. Moreover, they often coincide with *paragraphs* also competing for the role of *basic textual segment*.

Indeed, written discourse graphically falls into *paragraphs*. Each paragraph can be treated as a unit of thought, separate at least from the point of view of the author conveying the message he desires. One might also say that each paragraph deals with a theme and develops an idea. Most paragraphs consist of two parts:

- *the thesis* usually contained in *the topic*, or *key*, *sentence*;
- *the supporting details* revolving around *this main idea* and expanding on it.

The structural patterns of paragraphs vary. The topic sentence, for example, may be located in different parts of the paragraph [7]. The most frequently used pattern is *deductive*. In this case the point of greatest importance comes at the top of the paragraph. The opposite structure is *inductive* in which the generalizing sentence occurs at the bottom of the paragraph. A *deductive-inductive* pattern is formed by two key sentences, the one initiating the main idea and the other repeating or rewording it in the concluding part of the paragraph [4].

It should be specially noted that paragraphing can be of different character in different functional styles. For instance, it is strictly *logical* in the language of science, highly *traditional* in legal documents, to a great extent *psychological* in the language of the press, and mainly *aesthetic* in poetry and emotive prose.

It is logical to assume that paragraphs can also be classified in terms of *basic types of speech*, which in their essence correspond to what is known as *discourse types* or *rhetorical modes*. One can single out the *paragraph-narration*, the *paragraph-description*, the *paragraph-reasoning*, and their mixed types [11]. The notion of *reasoning* seems to be synonymous to that of *comment* and can be further subdivided into *analysis* and *argumentation*.

It is in many respects useful to analyze the whole text paragraph by paragraph. Formally, if paragraph-narrations prevail, then the text is likely to be a *narrative*. If there are comparatively more paragraphs of descriptive character, then the text might be a *description*. If the text abounds with analysis and argumentation, it is most likely a piece of *expository writing*. In other words, it is really possible to describe the scheme of a text in terms of discourse types, bearing in mind that *a paragraph is the basic textual segment*.

Moreover, *discourse types*, being purely functional constituents of composition, in real texts normally correlate with passages longer than a paragraph. And as A.P. Devkin [2] clearly states: "One of the important features of rhetorical patterns is their ability to form mixed types (which reminds us of the famous Russian Matreshka toy) where one can see an imbedded pattern within pattern within pattern." The existence of imbedded and complicated elements does not facilitate giving examples of pure discourse types.

## Some tips for text analysis

### General observations

Understanding what we read requires many skills that build one upon another. At the base, or *literal level*, is the skill of reading and understanding ideas stated in the text. Once you understand stated ideas, you can begin to recognize how they relate to one another and what the author perceived their relationships to be. Another level of understanding comes when the reader infers ideas or senses unstated relationships encoded in the text.

Passages we can come across while reading different texts according to the style of writing can be grouped as *narrative*, *descriptive*, *analytical*, and *argumentative* [5]. Reading skills neither exist in isolation nor apply to only one type of passage. The reader gains a deeper understanding of passages when recognizes the special relationships central to specific writing styles, or *rhetorical modes*.

Before starting to read you are recommended to look over a text by examining specific parts of it. *Previewing* provides the reader with an understanding of the basic content, the purpose of writing, the level of language difficulty, and the organization of the text. *Strong text positions* are supposed to be *the title*, *subtitles*, *the first* and *the last paragraphs* of the selection, *epigraphs* if any.

Identifying *the topic* of what we are reading is the first step toward understanding subject information. Recognizing that *the topic of a paragraph* is the general subject of the ideas in that paragraph helps direct our attention to the most important ideas. The topic is much like a title for the paragraph stated in a few words. Knowing the paragraph topic sets up a base of comprehension from which to move to further understandings about the reading.

Identifying *the topic* and *the main idea* is the basis of understanding text paragraphs. A *main idea sentence* is often the most general statement the author makes about the topic or subject of the paragraph. The main idea describes or "covers" *the details* in the paragraph.

*Locating the main idea* is essential for comprehension of the material under consideration. Authors most frequently use the first sentence of the paragraph to state the main idea. However, they may place it in the middle, at the end, or leave it unstated. Comprehending subject matter depends on identifying the main idea.

*Details* support the main idea sentence by illustrating or explaining it. Recognizing *the main idea* and *details* in the text passages enables the reader to focus on the important ideas that he needs to remember.

### Narrative writing

Much of what we read can be described as *narrative*. *Narrative writing* is characterized by its quality of telling the events in the order in which they occurred, that is, their chronological sequence. Authors often write stories, news articles, essays, and text passages in which understanding the chronological sequence of ideas is essential for good comprehension.

Recognizing *the chronological sequence of events* in the development of incidents, stories, articles, and text passages helps the reader to comprehend narrative writing. You will understand the development of an idea when you note the sequence it follows and *the words that signal that sequence*.

e.g. *before, later, first, second, next, finally*, etc.

In a passage, authors cannot write about every event as it develops. Therefore, they select *key events or ideas* to highlight the development of the story, incident, article, or text passage. Recognizing that authors are *selective* in presenting ideas

and events in stories, essays, news articles, and text passages can help the reader to understand the ideas that are important in the development of the selection.

Authors are also *selective* when they interrupt the chronological order of the passage to provide **a flashback** – *an episode or idea that occurred earlier* and inserted in the middle of the passage because it illustrates a character trait or a point of development. Authors use certain *sequence words* to signal the flashback when it interrupts the chronological order.

e.g. *remember, when, many years ago, used to do, would do, etc.*

You can better understand the special sequential relationship of ideas and events when you recognize the use of the flashback. **The flashback** helps to explain an idea, event, or character by interrupting the narrative with some incident that took place in the past.

Recognizing who **the narrator** is and **the point of view** or opinion the narrator expresses can give the reader a better understanding of the author's attitudes about people, places, events, and ideas.

Often a writer states *an opinion* or expresses *an attitude* or *feeling* about people, places, events, situations, or ideas. The author can use facts as a basis for persuading the reader that the opinion is correct. Distinguishing between *facts* and *opinions* you will achieve a deeper level of comprehension in your reading.

When you understand the difference between **a fact** and **an opinion**, you can begin to understand *statements that express a point of view*. Statements that can be directly proven or disproven with evidence are considered *facts*. *Opinions* cannot be proven or disproven. A writer can, however, persuade the reader to accept an opinion by presenting supporting facts.

Knowing *the facts* and following *the sequence of ideas* can help the reader to **predict** possible future actions based logically on ideas developed in the selection.

### Descriptive writing

While in narrative writing the author emphasizes a chronological ordering of events or ideas, *in descriptive writing* he *draws a picture* for the reader by describing the characteristics, traits, or qualities of a subject.

Understanding a descriptive passage requires that we recognize how the author builds a description by **listing the characteristics** of the subject, that is, the people, places, situations or events, and ideas. Recognizing these characteristics helps the reader build a solid base of literal comprehension.

Understanding descriptive writing requires that we focus on how the author uses concrete details to characterize a subject. Identifying and understanding those concrete or highly descriptive details enables the reader to visualize what the author is describing.

Authors use words and phrases to *signal a listing of details* about people, places, situations, and ideas. Recognizing those signals helps readers to notice the important facts in descriptive passages. Authors frequently use words and phrases such as *first, next, last, besides, too, also, in addition to, moreover, several* and *many* to signal a listing of characteristics.

Authors use *a variety of techniques* when they write descriptively. With people, objects, or ideas, they describe *a representative part or parts of the whole*; with settings, they describe *a scene* spatially, usually moving in a logical direction around the area relating parts to one another; with a situation, they describe *the circumstances* at each stage.

Recognizing that authors describe persons, objects, and ideas by listing their *characteristic qualities*, settings by listing their *spatial characteristics* and situations by listing their *stages* strengthens our comprehension of literal ideas in descriptive and other kinds of writing.

Recognizing that an author uses *facts* and *opinions* to describe people, settings, situations, and ideas can help the reader to determine *the author's point of view*. A fact can be proven or disproven with evidence; an opinion represents the author's point of view and cannot be proven. However, the author can use facts to persuade the reader of the correctness of his or her opinion.

Authors often describe two or more subjects for the purpose of *comparing* or *contrasting* them – that is, showing how they are similar or different with respect to a specific trait.

Recognizing that authors use *comparison/contrast signal words* helps direct the reader's attention to those comparisons and contrasts. Authors frequently use signal words such as *like*, *both*, and *similar* to show similarities. They use signal words and phrases such as *on the other hand*, *but*, and *although* to show differences.

Identifying those comparisons and contrasts in essays, stories, articles, and text passages provides a basis for *literal comprehension*. Recognizing stylistic devices helps a skillful reader to grasp *implication*.

### Analytical writing

Authors analyze people, places, situations, or ideas by naming common characteristics and by describing how the subjects are similar and different with respect to each characteristic. Identifying *the characteristics* and recognizing *the stated similarities or differences* helps readers to understand important facts in passages that present comparisons and contrasts.

Authors use *facts* and *opinions* to express views when they compare or contrast subjects. Frequently they present a limited or one-sided description. You can build your understanding of a passage by recognizing the way an author approaches a comparison or contrast of subjects.

When authors compare or contrast two or more people, objects, or ideas, they analyze their *common characteristics*, that is, *the parts that contribute to the whole*. When they compare or contrast two or more situations, events, or processes, they analyze *the common steps or stages* in each. And when they compare or contrast two or more places, they analyze *the scenes spatially*. Identifying specific types of comparisons and contrasts helps readers to understand the important ideas in selections that develop comparisons and contrasts.

*Identifying similarities and differences* between compared or contrasted subjects can help the reader to understand the special characteristics of those



subjects. We can use our understanding of the subjects to make **logical predictions** about future actions and **logical assumptions** about the nature of the subject.

Recognizing the difference between **facts** and **opinions** and making **assumptions** and **predictions** are comprehension skills that are as important to *analytical writing* as they are to narrative and descriptive writing.

### Argumentative writing

In *argumentative writing*, the author presents **a point of view**, that is, takes a position or a stand on a topic and offers support for that position.

Realizing that the author makes a statement and then offers support for his or her position can help the reader to understand argumentative writing. When we identify **the causes** that support a position or **the effects** of that position, we focus on the important *facts* in argumentative writing.

Recognizing that authors **signal** that the causes of a position will be developed as part of an argument helps the reader to focus on those *causes*. Some frequently used signals are: *several important reasons, factors, one reason, it leads to, because and since*.

Recognizing that authors **signal** that the effects of a position will be developed as part of an argument helps the reader to focus on those *effects*. Some frequently used signals are: *as a result, as a consequence, effect, it led to, etc*.

Authors support their position statements by developing causes, effects, or a combination of both. Recognizing and **distinguishing between causes and effects** helps us to comprehend the important ideas in essays, stories, articles, and text passages.

Recognizing that authors use *facts* and *opinions* to develop **a point of view** can help readers to understand argumentative writing in which authors support their positions with *causes* and *effects*, any of which may be a fact or an opinion.

### Summarizing

- The basic features of **narrative writing** are the chronological development of ideas, the sequence in which facts occur, the author's selection of ideas for development and use of the flashbacks, the presence of sequence words and phrases. Recognizing these features is necessary for *literal* and *general comprehension* of the passage.
- Understanding the literal ideas can help us to sense further ideas about the reading. When we read **narrative** or **descriptive writing**, we must understand chronological sequences and descriptive lists. As we read a different kind of writing, we will continue to use those skills.
- In daily situations we read passages that develop a listing of ideas, a chronological sequence, and a comparison and contrast between two subjects. When we read **descriptive, narrative** and **analytical writing**, we should recognize an author's use of facts and opinions to present a point of view.

- Distinguishing between facts and opinions is basic to understanding **argumentative** and **other writing styles** used in essays, stories, articles, and text passages.
- Once we can identify the causes and effects the author uses to support a position, we can understand the literal or stated ideas in the passage. However, there are deeper understandings we can draw from **argumentative** and **other writing styles**.
- We can develop an understanding of places, situations, people, and ideas that the author intended us to have but did not state directly. Being able to *form conclusions* that are logically drawn from stated facts broadens our understanding of the subject of essays, stories, articles, and text passages.
- Making *logical assumptions* about the characters, settings, and situations helps us to understand essays, articles, stories, and text passages in **a variety of writing styles**.
- Developing *inference* and *critical reading* skills related to **different writing styles** presupposes recognizing the narrator, the point of view the narrator presents, the facts and opinions being presented, predictions and assumptions that logically follow from stated facts, and the language an author uses.
- Differentiating **functional styles** and knowing their *communicative aims* and *style-forming features*, is a solid basis for a profound understanding of any type of text.

### Interpreting emotive prose

**The message** of a literary work is expressed both *linguistically* and *extralinguistically*. Every character, every event, every bit of dialogue, every stylistic device contributes to the general effect.

To comprehend and interpret a literary work one should be sensitive to the author's way of balancing both the linguistic and extralinguistic elements to stir the reader's imagination, touch his heart and excite his mind.

All the numerous elements which go to make up a literary work are functionally related to one another and create **a unity** – a unity in which every element bears an expressive relation to other elements. It is their interaction that conveys the message and gives rise to the reader's intellectual and emotional response.

**Images** are created verbally and their vividness depends on the *choice of words*, their *arrangement*, the *rhythm* and the *light* in which they are presented. They are created by a host of *connotations*, *implied meanings*, variations of *verbal expressiveness* and *emotional overtones*.

The impression the reader gets also depends on his imaginative power, taste and his own life experiences. Yet it mainly depends on the writer's skill and his *individual style*.

To understand and appreciate a literary work the reader must collate the *subjective response*, which it aroused, with the *objective text*, relating each of its elements to the whole structure and the message. This will ensure *full comprehension* of the literary work and well-balanced *estimation* of its value. (For more detail see [1])

### Interpreting poetry

Verse with its *rhythm* and *euphony* exerts upon us an aesthetic influence and rouses an emotional response. But the perception and appreciation of it is not an easy, passive and immediate process. This process to be fruitful requires painstaking effort and considerable time.

The most important features of poetry are *compression of information*, *metrical structure* and the leading role of *the word*.

The specificity of poetry makes it difficult for understanding and appreciation. Reading poetry and grasping its meaning is a *creative process*. To fully comprehend the message and to experience real aesthetic delight one must imaginatively perceive the poet's way of feeling and thinking hidden in the *form*, *imagery* and *music* of the words.

Verse is difficult to understand because the information it contains is mostly *implicit*. That is why interpreting poetry requires additional knowledge and special skills. (For details see [9])

## EXERCISES

**Exercise 1. Read the following paragraphs to determine the importance of knowing who the narrators are and what personal feelings/opinions the narrators may be expressing.**

### *Narrator A*

Over the years my husband and I have seen our neighborhood grow and change in character. Twenty years ago the people with whom we socialized were involved in the same activities. We belonged to the same clubs, our children attended the same schools, and we shopped together. Then, some of our friends moved because of job relocations. A wonderful couple, newly arrived in this country, moved in next door and soon began to share some of their traditions with me: new food, music, and customs. In the past few years, people from many parts of this country, and some immigrants, have enriched my experiences. Now, as I look around, I realize how many new and interesting activities I've been involved in.

### *Narrator B*

Over the years my wife and I have seen our neighborhood change completely. Twenty years ago I knew everyone on the block. We belonged to the same clubs, shared the same ride to the office, and enjoyed each other's company at social activities. Then, some of my friends moved because of job relocations. Newcomers moved in and soon set up ethnic stores, special houses of worship, and even separate schools. In the past few years, more and more new people have taken over the neighborhood. Now, as I look around, I realize that I have nothing in common with these newcomers. I stay to myself and look forward to the day when I can get out of this neighborhood.

**Exercise 2. In the paragraph given below, be sure you understand the logical order of ideas, and, based on your literal understandings, predict what is likely to happen (LIKELY) or what is not likely to happen (UNLIKELY).**

Roberta and Joseph have applied for status as United States citizens. Joseph has a fine job, and Roberta is enrolled at a local college where she studied secretarial science. Each had an American sponsor, and each has studied hard for the citizenship exam.

1. Joseph will get a better job when he emigrates from the United States.
2. Both Roberta and Joseph will become citizens.
3. Roberta will begin her medical studies when she enrolls in college.
4. Roberta, but not Joseph, will pass the exam.
5. Roberta and Joseph will skip the next exam.

**Exercise 3. Consider the example that follows to see how the author treats two similar topics, first descriptively and then narratively.**

### *Paragraph A*

We entered the house and viewed our new living space. We looked into the parlor which held only an antique sofa and a beautiful grand piano in front of a bay window. In the kitchen we saw an old black coal stove, an old-fashioned icebox

with two doors, and a table with three broken legs. We walked slowly into the living room. There we examined the worn red-flowered carpet. Indeed, the old house was in need of new furnishings.

### ***Paragraph B***

We entered the house through the front door. After moving through the hall toward the stairs, we climbed to the bedroom. There we quickly unpacked and dressed for an afternoon swim in the lake. Next, we went to the boat dock where we spent a relaxing afternoon sunning ourselves. Finally, we had delicious barbecue on the lawn.

### ***Questions***

1. In which paragraph is the sequence of events important?
2. In which paragraph is a listing of characteristics presented?
3. In which paragraph could the author rearrange the ideas and still maintain the logical order of facts?

**Exercise 4.** Consider the following example to see how the author employs concrete descriptive words and phrases to create a visual image. Define the stylistic devices used, if any.

- A. It is not a good morning.
- B. It is a very nasty morning.
- C. The morning sky is filled with threatening dark clouds and sheets of rain are beating against my window.

### ***Questions***

1. Which sentence describes the morning in a way that best helps you to visualize it?
2. What are the words and phrases that help you to visualize the morning?

**Exercise 5.** Consider the following paragraphs to see how the author treats two different subjects, first by describing and then by comparing them.

### ***Paragraph A***

When I arrived in America, I decided to buy my own home. I was fortunate and quickly found a small one-story house in a lovely neighborhood. My new home has two bedrooms, each with its own bath. The kitchen, though small, has two large windows and is equipped with modern appliances. Next to the kitchen is a dining area that opens onto the living room. From the living room I can see the trees and flowers that grow plentifully around the house.

### ***Paragraph B***

There are many similarities between owning and renting one's home or apartment. For both, one makes monthly payments to a landlord or bank. Both styles of living allow for individuality in decoration. The owner and renter must meet monthly financial obligations, such as paying electric, gas, and telephone bills. Finally, the owner and the renter must keep their homes in good repair.

### **Questions**

1. Which paragraph describes only one situation? What is it?
3. Which paragraph describes two situations? What are they?
4. Which paragraph offers a descriptive list? What signal words are used?
5. Which paragraph offers a comparison? What signal words are used?

**Exercise 6.** Consider the following paragraph to see how the author takes a position that expresses a point of view and then supports this position in different ways, first with causes and then with effects.

#### **Paragraph A**

Many of my students have difficulty taking tests. For some, the test situation causes great stress and tension. The minds of these students "go blank" when they receive the test booklets. Others do not know how to study and, thus, come to the test ill-prepared to answer the questions. Some students study correctly but do not follow directions on the test. They usually do not finish the exam. These are some of the factors that contribute to the poor performance of certain students on tests.

#### **Paragraph B**

Many of my students have difficulty taking tests. As a result, they get poor grades on their quizzes. They must, therefore, work harder in class to communicate their understanding of the course content to me. In addition, they usually devote great periods of time to writing term papers and reports, in the hope that these assignments will raise their averages. Finally, many offer to do extra assignments in an effort to raise their grades. The effects of doing poorly on even one quiz can be stressful to most students.

### **Questions**

1. In Paragraph A, what point of view about students does the author express?
2. Are the supporting statements in Paragraph A causes or effects? Facts or opinions?
3. In Paragraph B, what point of view about students does the author express?
4. Are the supporting statements in Paragraph B causes or effects? Facts or opinions?

**Exercise 7.** Discuss the issues listed below using the right rhetorical mode.

1. How do you react when you are faced with an important problem? Using an example from your experience, describe the steps you usually take in order to come to a decision.
2. One of the most powerful recent forces for social change has been the desire of many women to change their traditional roles. Describe a woman in your family who is either traditional or nontraditional in her role.
3. Some cultures are tolerant of the use of drugs and/or alcohol while others are not. How is the use of such substances regarded in your culture?

Compare your country's views toward drugs and/or alcohol with the American view.

4. Discuss your own decision to enter the Linguistic University. Did you make it yourself, or was it made for you? Are you happy with the decision? Why or why not?

**Exercise 8.** The following suggestions will be helpful to study for your exams. Fill in the blanks choosing among *narrative passages/descriptive passages/argumentative passages/analytical passages*. Set up a proper question in each case.

In ... , the author emphasizes the causes and/or the effects of events or ideas. Your notes should reflect the cause-effect relationships in the text. For example, you might set up a question such as "Why is it important to take notes?"

In ... , the author emphasizes a detailed listing of information. Your notes should contain enough details to describe the main ideas. When you study these notes, make up questions that emphasize knowing the types of descriptions and the listing of characteristics. For example, you might set up a question such as "...?"

In ... the author emphasizes a chronological order of ideas. Your notes should reflect this logical sequence of information. When you study these notes, make up questions that emphasize that sequence. For example, you might set up a question such as "...?"

In ... , the author emphasizes a comparison or contrast of two subjects by showing their similarities and differences. Your notes should contain those comparisons and contrasts. When you study these notes, make up questions that emphasize the differences or similarity of subjects. For example, you might set up a question such as "...?"

**Exercise 9.** Bring to the class an example of one of the texts listed below. Try to prepare tips for the analysis of such type of texts which might be helpful for your fellow students:

- a narrative essay
- a descriptive essay
- a newspaper article
- a scholarly article
- a short story
- a poem

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